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GUIDE TO ROMAN BRITAIN

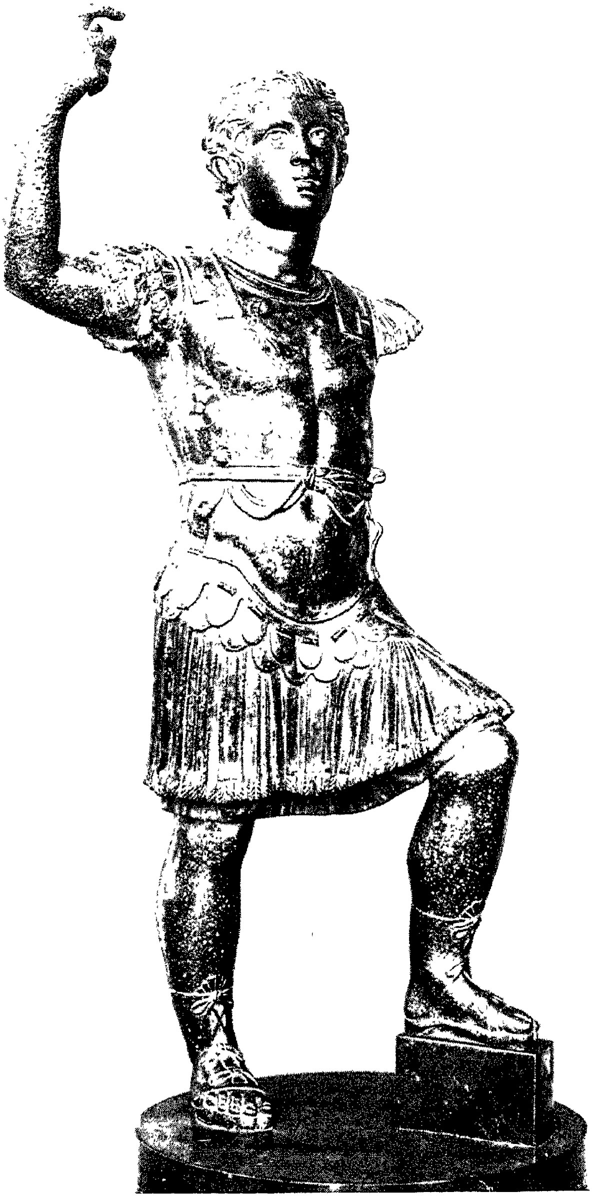

Plate I. Bronze Statuette of Nero, from Barking Hall, Suffolk.

Height 22 in. (Centre, *see* p. 87)

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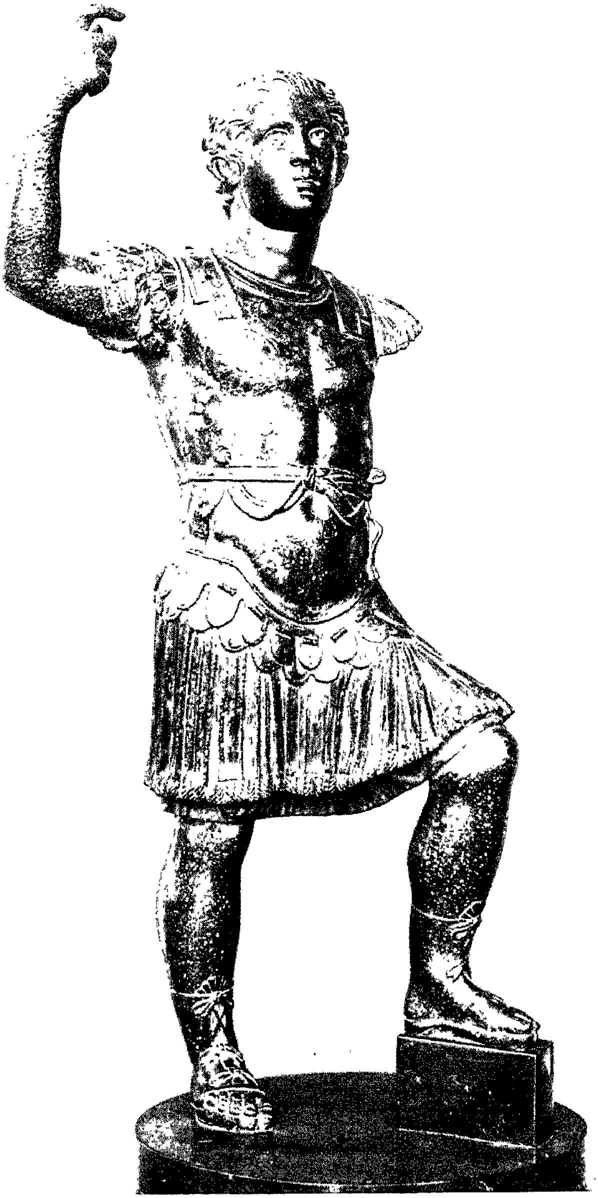
A GUIDE
TO THE ANTIQUITIES OF ROMAN BRITAIN

IN THE DEPARTMENT OF BRITISH
AND MEDIAEVAL ANTIQUITIES

WITH 13 PLATES AND 142 ILLUSTRATIONS

PRINTED BY ORDER OF THE TRUSTEES
1922



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BY FREDERICK HALL

PREFACE

After 1899, when the original Romano-British Room was required for the Waddesdon Bequest, the Roman collection from Britain could only be exhibited in part; but the removal of the mediaeval collection to King Edward VII Gallery in 1915 left vacant a room near the top of the main staircase, now known as the Room of Roman Britain, and large enough to contain the bulk of this collection. The room was opened for the first time on Boxing Day, 1918.

The present Guide was necessarily delayed till the new arrangement was complete. It provides a commentary on the exhibits, not in the order of the Cases but according to subjects, as set out in the List of Contents. Roman remains from the British Isles only are assigned to this Department as part of the national history, the main collection from abroad being housed in the adjoining Department of Greek and Roman Antiquities. This volume should therefore be used in conjunction with the *Guide to Greek and Roman Life* (2nd edition, 1920).

The material is so extensive that little space has been available for general remarks on the Roman occupation of Britain, its military, social, and political system, or the roads and fortifications, of which traces still remain; but in the Room itself maps giving the Roman place-names and other details are exhibited on a screen, with Dragendorff's classification of Samian pottery, and other matter not included in the Guide. With the assistance of Major Bushe-Fox, F.S.A., most of the figured Samian ware and groups of the coarser pottery have been arranged in chronological order; but it is at present difficult to assign dates to all the commoner pottery, whether of home or foreign manufacture. The desirability of forming developmental series and dating the various stages has been borne in mind throughout; and special prominence given to hoards or contemporary groups of objects the period of which can be fixed within a few years, but much remains to be done with the grave-furniture found in various parts of the country.

It is only fitting to record that the Roach Smith collection from London, purchased in 1856, forms the basis of the present exhibition. The photograph on p. 13 reproduces a medallion of Charles Roach Smith, F.S.A. (1807–90), the author of *Collectanea Antiqua*, *Illustrations of Roman London*, and other works; and all students of the period, especially those interested in the history of the capital, will recognize with gratitude the success of his efforts, in spite of public indifference, to preserve these records of the past.

Many of the illustrations are published for the first time, and all except those marked with an asterisk * are of objects in the collection. Where figures are not of full size, the scale is given in most cases by means of a fraction in brackets: thus ($\frac{1}{2}$) means that the original has twice the length and breadth, but four times the area, of the illustration.

The Trustees are indebted to the Council of the Society of Antiquaries for permission to use figs. 101 and 126, and to the Royal Numismatic Society for fig. 83. Several blocks were first used to illustrate Sir Wollaston Franks' periodical summaries of acquisitions, published by the former Society and the Royal Archaeological Institute. Others have been borrowed from Catalogues of the Select Bronzes, Jewellery, Silver-plate and Finger-rings in this Department and in the Department of Greek and Roman Antiquities; and fig. 1 by permission of Messrs. Methuen, from *The Roman Era in Britain*, by John Ward, F.S.A.

The Guide has been written by Mr. Reginald A. Smith, F.S.A., Deputy Keeper of the Department; and I have carefully read through the proofs.

O. M. DALTON, *Keeper*.

DEPARTMENT OF BRITISH AND
MEDIAEVAL ANTIQUITIES,
March 1922.

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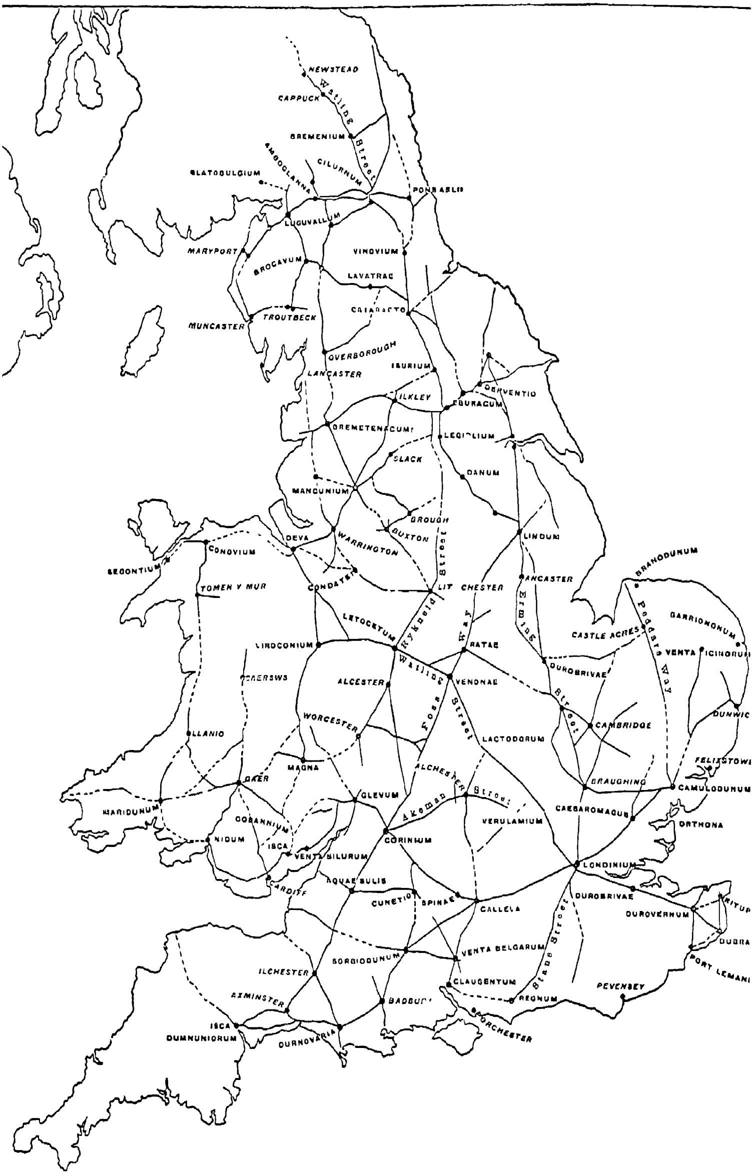

Fig. 1. Map of Roman Britain.

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INTRODUCTION

According to the historian Tacitus, who wrote about A. D. 100, the great Julius Caesar, who made the first Roman attack on Britain, 'can only be said, by a prosperous battle, to have struck the natives with terror and to have made himself master of the sea-shore. The discoverer, not the conqueror of the island, he did no more than show it to posterity'. After his two raids in 55–54 B. C., the Britons remained independent till the Conquest under the Emperor Claudius in A. D. 43, and during the interval gradually absorbed Roman civilization through contact with the Gauls across the Channel, whose country had become a flourishing Roman province. The influence of Rome is reflected in the native coinage, which improves in style and bears Roman lettering from the time of Commius and Tasciovanus (about 30 B. C.). The former, at one time a declared ally of Rome, seems to have ruled on both sides of the Channel; and, from Gaul as a base, Julius Caesar's invasions were ostensibly to protect Mandubracius, the king of the Trinovantes with his capital at Colchester, from his neighbour Cassivellaunus. Internal quarrels led to further appeals to Rome on the part of British princes, and diplomacy prepared the way for the advance of the legions under Claudius.

The population of the south-east, nearest to the Continent, had crossed from the district called in Julius Caesar's time Gallia Belgica; and what is now known as the Belgic invasion was still fresh in the minds of men when Caesar wrote. Farther inland, the Brythonic tribes, who gave their name to Britain perhaps as early as the fourth century B. C., had crossed from the Continent and probably dispossessed the Gaelic-speaking population, who were the first people of Keltic speech to reach these shores, probably in the Hallstatt period. The Britons, properly so called, spoke a dialect akin to that spoken to-day in Wales and till recently in Cornwall, distinct in many particulars from the Gaelic of Ireland, Scotland, and the Isle of Man.

The close connexion with Gaul is shown by the presence of Belgae in Hampshire with their capital on the site of

Winchester; they extended later to the Bristol Channel. The Atrebates of Berkshire looked to Calleva (Silchester) as their tribal centre, just as their fellow-tribesmen in Belgic Gaul were grouped round Arras. The Catuvellauni of Essex, too, were connected with the Gaulish tribe that gave its name to Châlons. Another link was the priesthood, Britain being regarded as the head-quarters of the Druids, whose power was broken by the capture of Anglesey, their sacred island, in A. D. 78.

Left in a state of independence the tribes might at any moment come to the help of their kinsmen in Gaul already subject to Rome; and after some half-hearted attempts on the part of preceding emperors, Claudius was advised to put an end to this menace on the north-west frontier. In A. D. 43 between forty and fifty thousand men crossed the Channel under the command of Aulus Plautius, the army consisting chiefly of the 2nd, 14th, and 20th legions. Their early victories were gained in the presence of the Emperor, who only stayed sixteen days. Most of what is now England was subdued in a few years. The evidence for this is that Publius Ostorius Scapula, on his arrival in A. D. 47, had to deal at once with the Iceni of Norfolk, the Decangi of Flintshire, the Silures of Monmouthshire, and the Brigantes, whose territory extended from Derbyshire to Dumfriesshire. The opposition to Rome was led by Caractacus (Caratacus), the son of Cunobelinus (Shakespeare's Cymbeline), who after three years of strenuous fighting took refuge with the Brigantes, whose queen Cartimandua handed him over to Ostorius. The story of his appearance as a captive at Rome in A. D. 51 is one of the best known episodes in the Roman history of Britain.

The critical moment came ten years later when the Britons revolted under Boudicca (incorrectly called Boadicea), queen of the Iceni (Norfolk), sacked Verulamium (St. Albans), Colchester, and London, with enormous slaughter of those in favour of Rome, and were with difficulty defeated by C. Suetonius Paulinus. In the account of this incident Colchester, the first Roman capital of Britain, is shown to have been a true *colonia*, as a body of Roman veterans (*coloni*) were already planted there, and a temple had been built to Claudius. Verulam on the other hand was a *municipium*, of higher rank than a colony, no doubt owing to its having been the ancient British capital.

In the year 78 Gnaeus Julius Agricola, the father-in-law of the historian Tacitus, was given the British command and retained it till A. D. 85, but the record of his campaigns, however eloquent, is lacking in precision and detail. Agricola had spent most of his official life in the island, serving under Paulinus against Boudicca, and under Quintus Petillius Cerealis in the campaigns against the Brigantes (A. D. 71–74). In the year 80 he seems to have advanced as far as the Tay, and by the conquest of Galloway three years later secured the whole country south of the Firths of Clyde and Forth. From the west coast he contemplated making a descent on Ireland, having already made considerable use of the fleet; but his expectation of subduing that island with one legion and a few auxiliaries would probably not have been justified by the event.

According to Tacitus Agricola was bent on spreading the civilization of Rome in Britain, and provided a liberal education for the sons of British chieftains. He was so far successful that those who had recently disdained to use the Roman language, strove to become eloquent in it. Roman dress began to be held in honour, and the toga was frequently worn; but the historian condemns the growing taste for colonnades, baths, and the refinements of the table. Casual references by Plutarch and Juvenal prove that Latin was being widely taught in Britain, and trivial inscriptions in cursive characters show that the humbler Britons spoke and wrote the language. Specimens are exhibited on a screen, and include a Roman date, names, short phrases, and even a tag from Virgil's *Aeneid*, scratched on tiles before or after baking; whereas not a word of the Keltic language is so preserved in Britain.

This argues a fairly general spread of education and a willing acceptance of what Rome had to offer; indeed it has been said that the level of instruction during our Roman period was higher than anything attained in England till the nineteenth century. In the matter of religion, too, there was a welcome for the old Roman gods, the divinity of the Emperor and personified virtues, and little difficulty was experienced in identifying the native gods and heroes with those of the Empire. Mars was of all the most popular, and the names of tribal or national war-gods were added to his in various localities: thus on the inscriptions occur the surnames Audus, Barrex, Braciaca, Belatucader (p. 22), Cocidius, Condatis, Corotiacus (p. 90), Medocius (p. 37), and Teutates or Tutatis (p. 35). Maponos (Mabon) was identified with Apollo, and Sul or Sulis, the patron goddess of Bath, with Minerva. The Gaulish Lugus and Camulos appear in place-names such as Luguvallium (Carlisle) and Camulodunum (Colchester); and there were also Nodens (or Nodons, the Welsh Nudd) and Brigantia (equivalent to Brigit). Epona (p. 89) was also a Gaulish goddess, and the three Deae Matres (p. 28) evidently represented an idea common to the tribes of Western Europe, for several nationalities pay homage to them on a single altar (p. 23). The origin and significance of these religious beliefs can seldom be determined; but the worship of a spring and its personification as a nymph can be shown by inscriptions to Coventina found on the North Wall at Carrawburgh (*Procolitia*).

For some time, perhaps thirty years, after Agricola's departure Rome maintained a footing in the Scottish lowlands, but there are no traces of occupation in the reign of Hadrian, who arrived early in 122 to inaugurate a new campaign, probably necessitated by a recent retreat. According to the latest discoveries, it was then that the stone Wall was constructed between Newcastle-on-Tyne and Solway Firth, a distance of 73½ miles, linking up a chain of pre-existing forts on which the army had fallen back. Bede, writing at Jarrow about A. D. 720–730, seems to be referring to this stupendous work, but assigns its erection to the end of the Roman occupation: 'This wall, still famous and conspicuous, was built with public and private funds, the Britons also lending their assistance. It is 8 ft. in breadth and 12 ft. in height, in a straight line from east to west, as is still visible to beholders.' This, probably from an eyewitness, shows that much of it was standing six centuries after its erection. A description written as late as about 1572 gives the height as 21 ft., and a large proportion of the damage has been done in recent years.

A general average for the height of this wall, with faces of squared stone and core of rubble, may be taken as 20 ft, and modern excavations have established the dimensions of the fosse on the northern side of it: this was 12 or 15 ft. deep from the ground-level and 40 ft. wide at the top. On the south side of the wall, running for the most part parallel, was a military road and then another system of defences, including a larger *agger* or military road; a fosse and rampart, known as the *vallum*; and another rampart or *agger* forming the southern limit; but the relation of these works to the Wall has long been a matter of controversy. It constituted the *Limes* or fortified frontier till the fifth century, except between

A. D. 140 and 180 approximately, when the Antonine Wall of turf between the Firths of Forth and Clyde, constructed under Quintus Lollius Urbicus in the reign of Antoninus Pius, formed for 36 miles the northern limit of the Roman province. Agricola had previously placed a series of forts on this as well as on the southern isthmus, and connected the two lines by a chain of fortified camps, which included that of Newstead, near Melrose.

About the time of Hadrian's arrival the Brigantes were again giving trouble in the north, and were probably responsible for the complete destruction of the 9th legion, which is known to have been at York in 108–109. It was replaced about the year 120 by the 6th legion. During the Empire a legion of 5,000–6,000 men was nominally composed of Roman citizens, with cavalry and auxiliary troops recruited in the provinces and not possessing full civil rights. The auxiliary infantry were divided into cohorts of 500 or 1,000 men, and were sometimes given the citizenship on service for some meritorious action (p. 75). Each cohort contained 'centuries' of varying strength. Their cavalry was divided into *alae* (wings), and subdivided into *turmae* (squadrons), each of these under an officer called *decurio*. Both cohorts and 'wings' were officered by Roman citizens.

It seems clear that the Roman armies in Britain did not include any native fighting-men, and complaints were made that the British youth was sent to serve abroad. Such levies are mentioned by Tacitus under A. D. 69, and the First British cohort is named in a Pannonian diploma of A. D. 85, the year after the battle of Mons Graupius in Scotland. The composition of the armies is well shown by these diplomas of honourable discharge (p. 75), and some of the legions remained here at least for two centuries, generally in the same permanent camps. Thus the 2nd legion had its headquarters at Caerleon-on-Usk and the 20th at Chester, whereas the 9th had been at Lincoln before moving on to York. In A. D. 70 the 14th legion was recalled from Britain, and in the same year the British fleet came into prominence in connexion with the rising of Civilis in Batavia. The 2nd legion Adjutrix was also concerned in this, and came here probably in the following year, only to leave again in the reign of Domitian (p. 19).

Towards the end of the second century there was a distinct falling-off in the government of the country, and the abandonment of the Scottish lowlands could not be misinterpreted at

Rome. In the year 208 the Emperor Septimius Severus left Italy and advanced into Scotland, probably as far as the Moray Firth; but this attempt to extend the frontier had little result and the Emperor died at York in 211. The historian Spartian, writing early in the fourth century, spoke of a wall erected during that reign in Britain from sea to sea; but the view now generally taken is that both the principal barriers date from the second century, and the connexion of Severus with either remains a mystery, unless the old view can be substantiated that Hadrian constructed the turf wall between the Tyne and Solway as a political boundary, and Severus followed almost the same line with the stone wall to serve as a military barrier.

Marcus Aurelius Carausius the Menapian (probably from Gaul) was called a usurper till his success in British waters raised him to imperial rank, and he figures with his two colleagues in the purple (Diocletian and Maximian) on the coinage, for which he organized a mint in London (p. 72). He was above all a naval commander, and utilized a powerful fleet sometimes against pirates in the Channel, sometimes against his political rivals. In 290 Britain was placed officially in his charge, but for about ten years from 286 practically formed an independent kingdom. The raids by Saxons and Franks on both sides of the Channel necessitated a series of forts at intervals from Southampton Water to the Wash, and the south-eastern coast-line was from about A. D. 300 known as the Saxon Shore. The Picts from Scotland were also giving trouble in the north, and the Emperor Constantius Chlorus came to lead an army against them in 306, but died the same year at York, where his son Constantine was proclaimed Emperor by the troops.

The Roman history of Britain is mainly military, and the occupation was of the same character till the time of Diocletian (A. D. 284-305). The functions of government had been concentrated in the commander-in-chief, who represented the Emperor and had the title of Legate, three years being the average term of office. About the end of the third century civil and military powers were placed in different hands, no doubt more for political than administrative reasons. Britain now became one of three dioceses under the Prefect of the Gauls, and formed a political unit under the Vicar of Britain, who is called *vir spectabilis* (which may be rendered 'his Excellency'), and probably resided at York. Under him five governors or presidents (*praesides*) are mentioned in the

Notitia Dignitatum, which goes back to about A. D. 400; and the country was divided into five corresponding provinces, of which the boundaries cannot now be recovered—Britannia Prima, Britannia Secunda, Maxima Caesariensis, Flavia Caesariensis, and Valentia, the last being constituted later than the others and deriving its title from Valentinian I, for whom Theodosius recovered it in A.D. 369. A fair deduction from a local inscription is that Cirencester (*Corinium*) was in Britannia Prima.

Little is known of local government in Roman Britain, but it is clear from such place-names as Venta Belgarum or Silurum or Icenorum, Calleva Atrebatum, Corinium Dobunorum, Isurium Brigantum, and Isca Dumnoniorum, that the same cantonal system existed here as in northern Gaul; and the capital of the canton retained the name of the tribe probably settled there before the Conquest. The *civitas* (canton) of the Silures is the only one mentioned in an inscription, which was found at Caerwent on the site of their capital. Each canton had its magistrates (*duoviri, decuriones*) and senate (*ordo*), and in this respect resembled the more Romanized *coloniae*, four of which are known—Colchester, Lincoln, Gloucester, and York. Verulam was of superior rank, but with the extension of the franchise under Caracalla (A. D. 211–217), all the towns in Britain ranked as *municipia*, every free provincial having become a Roman citizen.

Under the new scheme of government, military affairs were delegated to three officials with the title of *spectabilis*—the Count of Britain, Count of the Saxon Shore, and Duke of the Britains, the first-named being of superior rank (contrary to mediaeval practice) and having general charge of the provincial forces. The Duke commanded in the north, guarding the Roman Wall and its approaches, with his head-quarters at York where the 6th legion was stationed; and the Saxon Shore command included the forts of Brancaster, Burgh Castle, Bradwell-near-the-Sea, Reculver, Dover, Lymne, Pevensey, and Porchester. The 2nd legion at Richborough formed the backbone of this defence, but the head-quarters of the fleet had been removed to Gaul (probably Boulogne).

In the third century Britain enjoyed a certain measure of peace and prosperity, and conditions gradually improved till the climax was reached in the reign of Constantine the Great (A. D. 306–337), the first Christian Emperor. The Roman practice was to treat religions as a matter of police, and till his time all were tolerated except Judaism and Christianity, which were considered subversive of public order. The Roman gods and goddesses as well as the deified Emperors were fully recognized in Britain as their altars testify and there are traces of Mithraism and other cults from the Near East, especially in localities occupied by the army, which the diplomas prove to have been recruited in many distant parts. At what date and to what extent Christianity found its way here can hardly be determined, but trustworthy references to this creed by Latin authors from the second century onwards (p. 101) make it all the more surprising that the church found at Silchester is the only one of the Roman period discovered in Britain. St. Alban, the protomartyr of Britain, may have suffered under Decius (250–251) or Valerian (259–260), but is generally thought to have been a victim of the persecution decreed by Diocletian in A. D. 303; however, the Church had not much longer to wait for recognition and security. Constantine was converted himself in 312; the Edict of Milan removed the ban on Christian worship in the following year, and in 323 Christianity became the State religion of the Empire. Under Julian the Apostate (A. D. 360–363), there was a temporary revival of paganism, and to this reign may be assigned the restoration of a statue of Jupiter by the President of Britannia Prima.

Mithraism was a formidable rival to Christianity, and evidently a favourite creed on the northern frontier of Britain, where underground temples for its rites have been discovered. It was the western form of the dualistic religion of the Persians, whose sacred books are known as the Zend-Avesta. Mithras was the god of celestial light, and led the powers of truth and justice in the eternal struggle between Ahura-mazda (Ormazd) and the powers of evil (Ahriman); but the Chaldaean astrologers grafted on it the cult of the heavenly bodies, the signs of the Zodiac, the seasons, winds and elements. The conventional group showing Mithras sacrificing a bull is a Hellenistic version of a carving on the balustrade of the temple of Athena Nike on the Acropolis of Athens; and the elements were represented by a lion (fire), a vase (water), and a serpent (earth). This furnishes a partial explanation of the symbolism on the coffin-lid from Sittingbourne (pl. X, right), where two lions flank a vase in which are two torches. Mithraism owed its success largely to the fact that it admitted all social classes to its mysteries, but there are few indications that women passed through the various grades of initiation, and in this respect the creed was at a disadvantage as compared with Christianity. Commodus was the first emperor to be initiated, and Mithras was confused by the Romans with *Sol invictus* (the unconquered sun).

Except that the Picts broke through the Wall about A.D. 343 and apparently burnt Corbridge (*Corstopitum*), the province continued to flourish till the reign of Julian, but the large number of treasures or 'hoards' buried between 350 and 360 show that trouble was anticipated. It was about this date that London was given as a compliment the title of Augusta, and the finances of the province were there controlled by the imperial agent (*procurator*). Invasions by the Picts from Scotland and the Scots (coming from north-east Ireland, as they did not occupy Scotland in force till 498) took place in 360 and 364, the latter year being marked by the participation of the Attacotti (a fierce tribe living probably between the two Walls) in the attack on Roman Britain. In 367 a critical stage was reached: Nectaridus, Count of the Saxon Shore, was slain, and Fullofaudes, Duke of the Britains, ambushed. To meet this peril Valentinian sent Theodosius (father of the Emperor Theodosius), who reached the fort of Richborough in 368 to take command of the best troops available. Making London his base, he restored order in the south and dealt with deserters from the army; but it was not till the following spring that he succeeded in clearing the entire province of the invaders. One district thus recovered received the name of Valentia, and is considered by some to be that between the Antonine and Hadrianic Walls.

The relief was merely temporary, and there is a tradition that in a few years Southern Britain became part of the Irish kingdom, Glastonbury in the Belgic area being named as one of the principal conquests (of the Scots). The army could no longer be relied upon, and in 383 the pretender Magnus Maximus took most of the picked troops (probably including the 2nd legion) across the Channel to try conclusions with the Emperor Gratian, who died at Lyons in the same year. The Picts, Scots, and Saxons saw their opportunity, but were held in check by Stilicho, who had the 6th legion at his disposal in 385, and nine years later became the military representative of the Emperor Honorius. Two Vicars of Britain about this time, Chrysanthus and Victorinus, acquitted themselves with credit, but the province was feeling the pressure on Italy. In 401–402 Stilicho recalled the 6th legion, which was protecting the northern British frontier, to save Rome from Alaric the

Visigoth; and five years later the island was cut off by a great barbarian invasion of Gaul. The people of Britain, thus left to their own resources, repulsed their enemies and dismissed the officials recently nominated by the usurper Constantine. In 410 they received a message from the Emperor Honorius that henceforth they could count on no one but themselves. Britain was no longer a province of the Empire.

The Romans left little of permanent value behind them in this country. Their system of government, their laws and institutions, religion, language and writing, science and learning were all but ruined in the next two centuries, and had to be slowly and painfully re-introduced for the benefit of our Anglo-Saxon forefathers. Compared with the Continent, the material relics of their occupation in Britain are meagre and unattractive. No triumphal arches, no temples, aqueducts, or amphitheatres of stone remain with us to testify to the splendour of Rome: only the wreck of Hadrian's Wall, and here and there remains of town walls or country-houses. The standard of Roman civilization in Britain can be estimated by what was found at Silchester, the only town systematically excavated. That enclosure of 100 acres (half the size of Verulamium and less than one-third the size of Londinium) would indeed have made a better impression had there been any building stone but flint available in the neighbourhood, and Bath shows what could be done with suitable material; but both in quantity and quality Roman antiquities abroad, whether in the field or in museums, dwarf into insignificance most of the achievements of four centuries in Britain.

A partial exception to this rule is the elaborate system of roads which must have been of inestimable service in succeeding centuries. A sketch-map of these is given (p. xiii) with some of the principal place-names; and many attempts have been made to identify both roads and places with those enumerated in the British section of the imperial road-book known as the *Antonine Itineraries* and generally supposed to date from the reign of Caracalla (A.D. 211–217), one of the Antonine emperors. A straight course for the main roads was always preferred and generally achieved in spite of obstacles: and along them at every Roman mile was a cylindrical stone inscribed with the titles of the reigning emperor and the distance from the nearest town. The earliest that are known date from the time of Hadrian, and the last was set up in 336. It seems clear that the road going due north from London, and known later as Ermine Street, was not in existence when the *Itineraries* were compiled, as travellers to Lincoln were directed to go by way of Colchester or Verulam. Roads on such a scale imply bridges, and the remains of one over the Tyne near Corbridge may be taken as evidence that the Thames was bridged at London.

What happened to Early British art can only be imagined. It had nothing in common with the somewhat debased classicism of the provinces, but, in competition with it, did not become extinct. Traces revealing its mastery of curve can be detected here and there, as in the brooches from Great Chesters (*Aesica*), the bracelet from Rhayader (pl. III), or the seal-box from Lincoln (fig. 117). The potters of Castor, and to a less extent those of the New Forest, perpetuated in their mode of decoration the traditional scroll-work of their race; but under the chilling influence of Rome, native talent declined and only blossomed again when its roots were transferred to the free and sympathetic soil of Ireland. The human figure was never a strong point with the Keltic artist, but such work as the stone head from Towcester, Northants. (Case 25), must be attributed rather to a clumsy pupil of the Roman school than to a degenerate British craftsman.

As might be expected under the practical guidance of Rome, whose first business was to raise revenue, industry and commerce reached a fairly high level. There were silver refineries at Silchester, Wroxeter (*Uriconium*, or better *Viroconium*), and Hengistbury Head, Hants., but the Romans were probably disappointed with the yield of this metal. The imperial authorities took over the lead-mines, and did a good export trade in the first and second centuries, during which our resources in tin were strangely neglected, but this was apparently remedied in the later Roman period.

It is significant that the Roman main road-system stopped at Exeter, and Roman remains of any kind are scarce beyond *Isca Dumnoniorum*; for this implies that the Romans failed at first to exploit one of the two great sources of tin known to the ancients, Spain being the other. Blocks of the metal that have been found do not bear any definite mark or inscription useful for dating. One of astragal form, weighing 158 lb., evidently made in that shape to facilitate transport, was dredged up near the entrance of Falmouth harbour and is now in Truro Museum, its date being quite uncertain; but a block of 29½ lb. found at Trereife, near Penzance (Penzance Museum) has EIC in relief and a symbol that resembles the Chi-Rho (p. 83). The Carnanton ingot of 39½ lb. (Truro Museum) has marks that appear to date from the fourth century, and to that period also belong two milestones, coins, and the Bossens cup.

Coal was certainly used to some extent on the North Wall, but this came from some local outcrop and there is no proof that any of it was mined. Evidence of iron-working has been found both in the Weald of Sussex and the Forest of Dean; and copper was extracted from North Wales and Cornwall (p. 131).

There was certainly an export trade in lead, as one of the British pigs has been found at the mouth of the Somme, but its extent is uncertain. Even before the Conquest, Britain (according to Strabo, who wrote about A. D. 1–20) was sending to the opposite coast gold, silver, iron, skins, slaves, hunting-dogs, corn, and cattle; and even about 360, when the political situation was almost desperate, corn was being exported to feed the Roman troops on the lower Rhine.

It is curious that the more perishable elements of Roman civilization should in a sense have survived to the present day. Our conquerors are credited with the introduction of the pheasant, the cherry, and the edible snail (*Helix pomatia*), but the last was certainly here centuries before the time of Claudius. On the other hand, native oysters were exported as far as Italy, where they were placed to fatten in the Lucrine Lake, an inlet on the coast of Campania protected by a mole from the sea, but filled up by a volcanic eruption in 1538. Juvenal (writing soon after A.D. 96) records that the Roman gourmet could distinguish by the flavour those that came from Richborough. Membership of one of the greatest empires in the world's history might have been expected to produce more imposing results, apart from the civilization spread by the Church of Rome in the Middle Ages; but there is one survival with a political flavour that serves as a constant reminder of the Roman dominion—the figure of Britannia on our bronze coins, first used for this purpose by the Emperor Hadrian, who arrived in Britain exactly eighteen centuries ago.

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(1807–1890)

DESCRIPTION OF EXHIBITS

THE Roman Gallery on the left of the Entrance Hall contains, on the south side, opposite the busts of the Caesars, some of the larger stone monuments found in Britain, which are described first, as the inscriptions are of some importance, though the tombs as a class are dealt with later (p. 97). On the walls of this gallery and of the north-east staircase are panels of mosaic pavements excavated from English soil: these are described in connexion with Roman building materials (p. 127), other pieces being exhibited upstairs in Case 30. To save space and facilitate reference, the Cases containing most of the specimens described in the text are stated at the top of the left-hand page; and reference to the table of contents (p. vii) will guide the visitor to the Case in which the class of specimens required is exhibited. The table-cases are lettered A–E, and the wall-cases numbered 1–52.

The massive stone cist (fig. 2) found about 1830 at Harpenden, Herts., can be approximately dated by the contents. The base and cover are slabs about 1 ft. thick, the latter being hollowed to correspond to the opening in the cylindrical part of the tomb. This cist contained four cups of Form 33, Samian ware of Lezoux fabric, two being stamped BVTTVRRI, the others by a potter otherwise unknown; and a large glass jug, no doubt serving as a cinerary urn (all exhibited upstairs in Case 23, see p. 103). This burial after cremation took place therefore about A.D. 150.

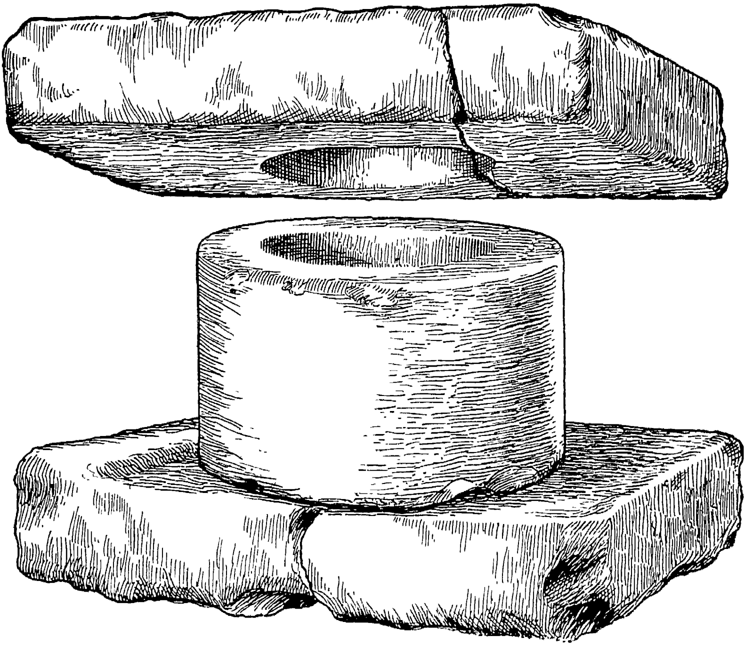

FIG. 2. Stone burial-cist with cover, Harpenden, Herts. L. 64 in.

Another stone tomb, with iron rings in the cover, found at Southfleet, Kent, contained two pairs of leather shoes (fig. 54) and incinerated bones in two glass urns which are exhibited upstairs (Case 42), also the shoes found between them (Case 18); one of the vessels was filled to the brim with a transparent fluid. Other burials were found in the immediate vicinity (pp. 65, 97); and pottery vessels had been deposited beside the tomb below a pavement in the middle of a building about 56 ft. square.

A similar tomb (fig. 3) from Binstead, Hants., contained, however, a skeleton, with some diminutive pottery vessels (fig. 4).

It is made of malm rock (from the Lower Chalk) and has been much scratched on the cover by the plough.

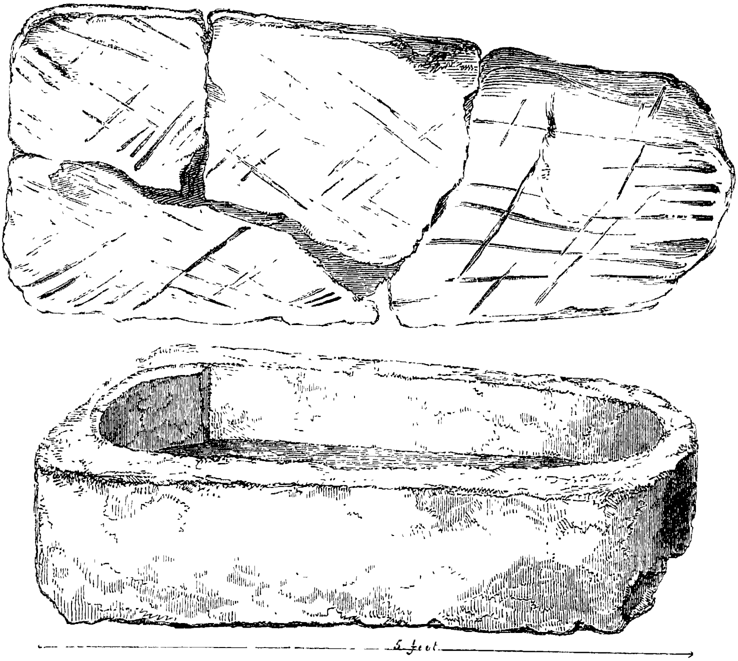

Fig. 3. Stone coffin and cover, Binstead, Hants. Lid, 67 in.

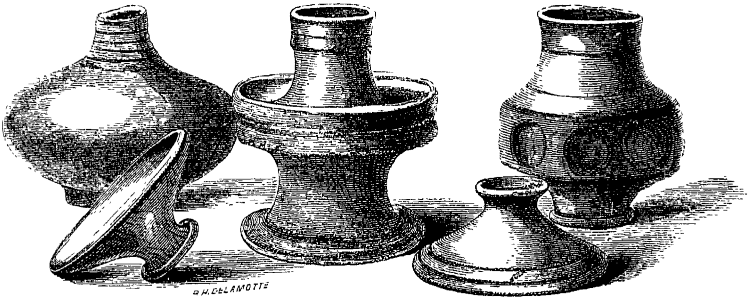

Fig. 4. Pottery found in tomb, Binstead, Hants. ($\frac{1}{2}$)

The sarcophagus (fig. 5) of soft oolite found in 1853 at Haydon Square, near the Minories and the Tower of London, originally contained a lead coffin, the lid of which is exhibited in Case 1 upstairs (pl. X, left). It was lying about 15 ft. from the surface, in an east-and-west line, and contained the skeleton of a boy with the head at the east end. Though nothing else was found inside, the surface is ornamented all over the front and sides, and the lid was clamped on with iron bands. A coin of Valens (364–378) was found near, and the interment was probably after 250, and apparently not Christian.

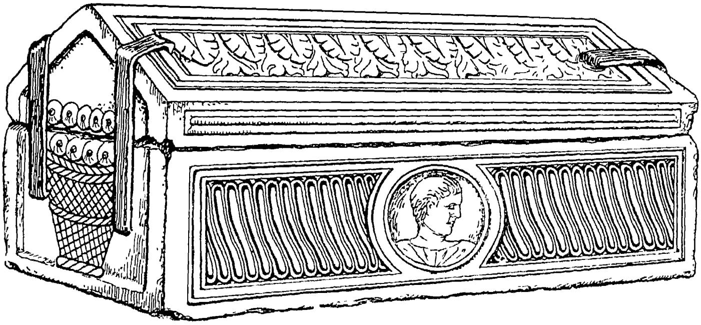

Fig. 5. Stone sarcophagus, Minories, London. L 60 in.

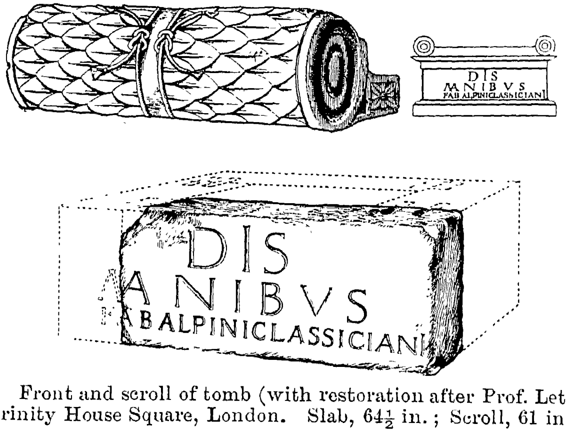

Fig. 6. Front and scroll of tomb (with restoration after Prof. Lethaby) Trinity House Square, London. Slab, 64½ in.; Scroll, 61 in.

Excavations outside the Roman Wall at Postern Row, Trinity House Square, in 1852, revealed at its foot a large quantity of stone fragments from tombs and buildings. The most notable are a sepulchral inscription and a heavy scroll that may have belonged to the same monument, a restoration of which is here illustrated (fig. 6). The lettering is well cut and has been dated early in the second century, the person commemorated being Alpinus Classicianus of the Fabian tribe, evidently an important personage. Some letters are missing at the beginning of the last line, and the double cognomen points to the period of Domitian or Trajan. One Julius Classicianus was procurator of Britain after the revolt of Boadicea (Boudicca) in A. D. 61, but there is nothing to prove that he was buried in London.

Part of a quern of Niedermendig lava (near Andernach on the Rhine, see p. 130) in this gallery and pieces of moulding were found in the same group, also the sepulchral monument erected by his heir to Aulus Alfidius Olussa, of the Pomptine tribe, who lived seventy years, and was born perhaps at Athens.

Another London inscription of interest formed part of the monument to Valerius Celsus, who was represented standing in a niche. The fragment was found in 1843 at Playhouse Yard, Blackfriars, near the Apothecaries Hall; it may date from the first century, and reads as follows:

(DIS MANI)BVS
. . . VAL)ER(IVS) L(VCII) F(ILIVS) G(ALERIA) CELSV(S)
(S)PEC(VLATOR) LEG(IONIS II A)VG(VSTAE)
AN(TO)N(IVS) DARDANVS CV(RATOR ?)
(VAL)ERIVS PVDENS
(TERENTIVS) PROBVS SPEC(VLATORES) L(EGIONIS)
(HEREDES FACIVNDVM CVRARVNT)

'Dedication to the Shades—Valerius Celsus, son of Lucius, of the Galerian tribe, scout of the 2nd legion called Augusta: his heirs Antonius Dardanus, Valerius Pudens, and Terentius Probus, scouts of the same legion, erected the monument.'

Part of the gravestone (Case 29) of Saturninus, a Roman soldier of the 20th legion, was found at Pentonville (Barnsbury), north of the City of London, but it had been moved and the original site forgotten. A cemetery probably existed near Battle Bridge (King's Cross), and may have yielded another monument, with a standing figure in a gabled niche, that still retains the last word of a Greek inscription (χαῖρε, 'Farewell'). A sketch of it, made about 1850, is labelled Islington, though the sale-catalogue of 1911 stated that it was found in Lambs Conduit Street.

A group of inscriptions from Lincoln (the Roman *Lindum*) is also exhibited in the gallery, and is interesting as coming from a military centre where legions succeeded one another. The ninth was there in A. D. 49, and was removed to York after Nero's death in 68. The tombstone of Saufeius (fig. 7) was found in 1865 at the corner of Salt House Lane:

C(AIO) SAVFEIO
C(AII) F(ILIO) FAB(IA) HER(ACLEA)
MILITI LEGIO(NIS) VIIII
ANNOR(VM) XXXX STIP(ENDIORVM) XXII
H(IC) S(ITVS) E(ST)

Gaius Saufeius came apparently from Heraclea in Macedonia, and belonged to the Fabian tribe. He served twenty-two years in the 9th legion and died at the age of forty years. The inscription found in 1830 opposite the Gaol is more obscure. During the Empire, Roman citizens in the provinces became affiliated to one or other of the thirty-five tribes into which the citizens of the metropolis were divided.

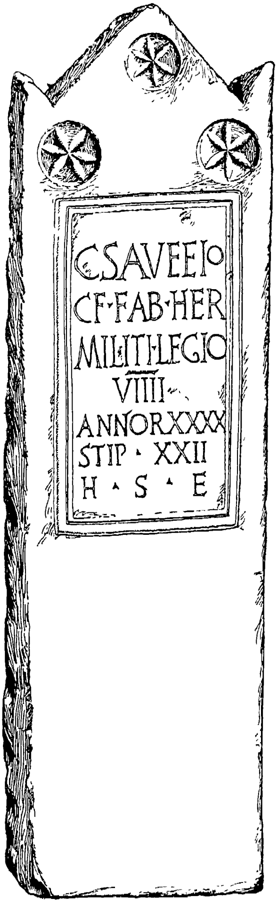

FIG 7. Tombstone of Gaius Saufeius, Lincoln. H. 83½ in.

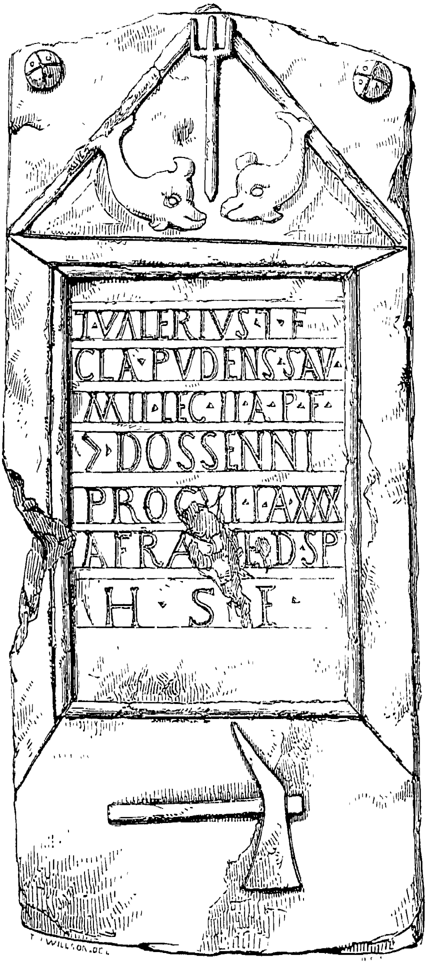

FIG. 8 Tombstone of T. Valerius Pudens, Lincoln. H. 59 in.

Lucius Sempronius Flavinius died at the age of thirty after seven years of service, and belonged to the same legion, which came to Britain with Claudius in A. D. 43, and was almost annihilated in the revolt of A.D. 61. It was broken up under Hadrian in A.D. 120 and replaced by the 6th Victrix; so that the inscription is dated within limits.

Another Lincoln monument (fig. 8) was found in Monson Street, 1849, and dates from the time of Vespasian. Above are dolphins and a trident, and a pioneer's axe below: erected by the heir at his own expense.

T(ITVS) VALERIVS T(ITI) F(ILIVS)
CLA(VDIA) PVDENS SAV(ARIA)
MIL(ES) LEG(IONIS) II A(DJVTRICIS) P(IAE) F(IDELIS)
Ͻ (CENTVRIA) DOSSENNI PROCVLI
A(NNORVM) XXX AER(VM) X...
H(ERES) D(E) S(VO) P(OSVIT) H(IC) S(ITVS) E(ST)

The colony Claudia Savaria (now Steinamanger, Szombathely in Hungary) was included in the Claudian tribe at Rome. The 2nd legion Adjutrix, to which T. Valerius Pudens belonged (century of Dossennius Proculus), came probably to replace the 14th legion which was recalled by Vespasian. It arrived about A.D. 71 and was transferred to Pannonia about the year 88.

To the same legion, and to the century of Pontius Proculus, belonged the soldier commemorated on the slab, also from Monson St., which was erected by Lucius Licinius Sanga, of the Galerian tribe, from Lugudunum (Lyons).

Two fragments survive of a tombstone erected at Lincoln to the memory of M. Aurelius Justus, a freedman of M. Aurelius Postumus, by L. Antistius Adventus, a veteran of the 14th legion, which, however, is not known to have been ever quartered at Lindum. The liberated slave in this case as usual takes the middle name (*nomen*) of his patron.

A more elaborate gravestone, found at Lincoln in 1859 in the foundations of the wall of the lower Roman town, has busts of two women in relief at the top. It was erected by Aurelius Senecio, commander of a *decuria* of cavalry, to his wife Volusia Faustina, a citizen of Lincoln, who lived 26 years, 1 month and 26 days; also to Claudia Cation . . . who lived sixty years.

The stone panel found on the site of a Roman camp at Irchester, Northants, is 'sacred to the Shades' and commemorates Anicius Saturus, consular Master of the Horse (*strator*). The lettering appears to be of the second century, and the slab was found with another, 3 ft. from the surface, over burnt bones and fragments of urns.

The inscription from Watercrook near Kendal is unfortunately imperfect but may be translated as follows: To the memory of Publius Aelius Bassus, son of Publius, of the Sergian tribe a soldier (or centurion) of the 20th legion called Valeria Victrix, lived . . . years, . . . and Privatus his freedmen under supervision of . . . soldier of the 6th legion called Victrix, set this up. If any man shall lay another corpse in this grave, he shall pay to the imperial Treasury . . . supervised by Aelius Supinus.

The monumental tablet to Gaius Valerius Victor (fig. 9) was found in 1717 at Caerleon-on-Usk, and is attributed to the second century. The 2nd legion came to Britain in A.D. 43 and was quartered at Caerleon (*Castra Legionum*, the legions' camp), which was known to the Romans as Isca Silurum.

D(IIS) M(ANIBVS)
G(AIVS) VALERIVS C(AII) F(ILIVS)
GALERIA VICTOR
LVGDVNI SIG(NIFER) LEG(IONIS) II AVG(VSTAE)
STIP(ENDIORVM) XVII ANNOR(VM) XLV CVRA(M)
AGI(for E)NT(E) ANNIO PERPETVO H(EREDE)

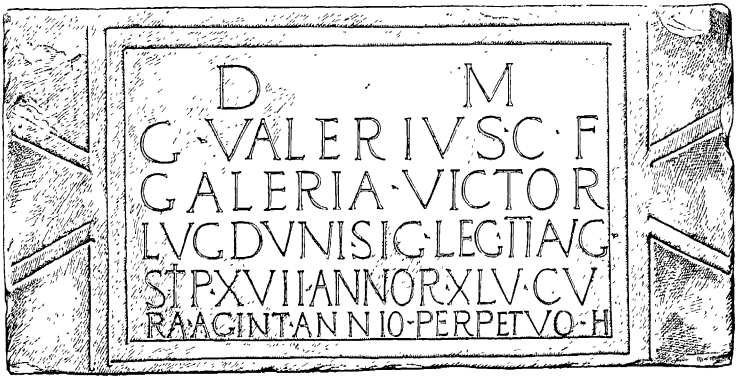

Fig. 9. Tablet to C. Valerius Victor, Caerleon-on-Usk. L. 47 in.

The dedication is to the infernal deities or Shades; and the person commemorated was Gaius Valerius Victor, son of Gaius, of the Galerian tribe, from Lugdunum (Lyons), standard-bearer of the 2nd legion surnamed Augusta, of seventeen years' service, aged forty-five years. Annius Perpetuus, his heir, had the monument erected. A smaller monument from Lincoln (Case 28) commemorates Gaius Julius Galenus, of the Galerian tribe, also from Lyons, a veteran of the 6th legion, which is here called victorious, dutiful and loyal.

Half of a stone octagon, with reliefs in niches of the deities presiding over the days of the week, was found by Horsley in the mill at Chesterford, Essex, where it had been used by the local blacksmith as a water-trough for cooling his iron. All that now remains (fig. 10) is an irregular hollowed stone, with the busts of four figures—Mars (Tuesday), Mercury (Wednesday), Jupiter (Thursday) and Venus (Friday). Eight deities represented the days of the week, as on the bronze object found in London (pl. VI), and their monuments occur mostly in Britain and eastern Gaul or western Germany. Most of the ancient peoples of Europe divided the lunar month into four quarters of seven days, but the Romans preferred four quarters of eight days, with Saturn presiding over the first day, then the sun (Sol, Sunday), the moon (Luna, Monday), the four given above, and Fortuna or Bonus Eventus as the eighth. The week of days under the special protection of various divinities was invented by oriental astrologers probably in the second century before Christ; and the institution reached Rome with certain oriental religions about the time of Augustus. In the second century this system of measuring time was adopted throughout Gaul, where, however, the names of local Keltic gods (such as Teutates or Cernunnos, Esus or Epona) were substituted for those of the classical pantheon with which they were popularly identified.

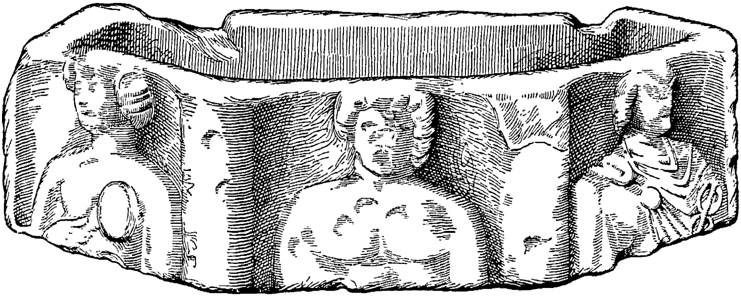

FIG. 10. Stone trough with busts, Chesterford, Essex. L. 47 in.

The representative altar here illustrated from King's Stanley, Gloucestershire (fig. 11) is 2 ft. high and was used for burning incense, the top being shaped for that purpose. In front within a niche is the standing figure of Mars with spear, sword, and shield; and there are three others from the same site—one of Fortune with cornucopia, and two of Mars upstairs (Case 25), where two more from Bisley in the same county are exhibited—one of Sylvanus, and the other of Mars mounted, but chiselled flat for later use as a building stone.

More important are the inscribed altars exhibited in the Roman gallery and upstairs in the room of Roman Britain (Cases 27–29). One found near Corbridge, Northumberland, has a Greek inscription stating that it was dedicated by the high-priestess Diodora to the Tyrian Hercules. The inscription is meant to be an hexameter verse, and a companion altar from the same site (now at Netherby) is inscribed in the same metre, being dedicated by Pulcher to Astarte. It is conjectured that Pulcher and Diodora were husband and wife, the former a priest of Mars, the latter a priestess of Astarte. Another altar from Plumpton Wall, Old Penrith, Cumberland, was dedicated by Julius Augustalis, on behalf of the prefect Julius Lupus, to Mars Belatucader and the imperial gods. It is referred to the middle of the third century; and shows that Belatucader, a native divinity, worshipped in Cumberland, Westmorland, and Northumberland, was identified after the conquest with the war-god of the Romans.

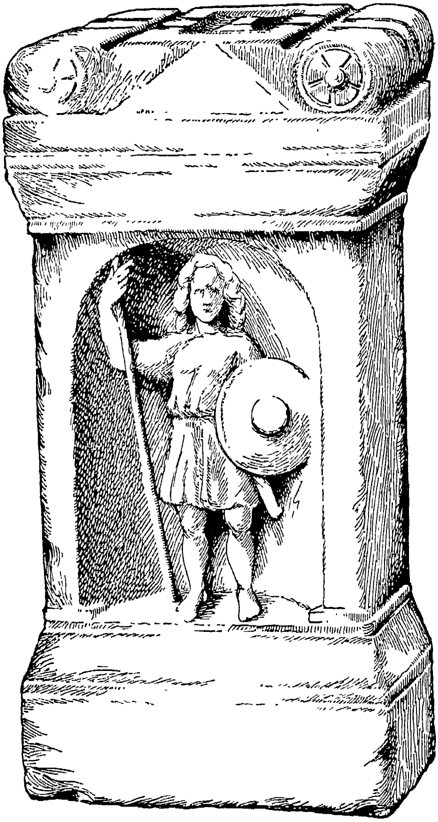

Fig. 11. Altar to Mars, King's Stanley, Gloucs. H. 23½ in.

The altar found near the Watergate, Chester, was dedicated to the Return of Fortune, to Aesculapius and the health of a Legate by his freedmen. On the sides are carved the symbols of Aesculapius (left) and Fortune (right), and the lettering is in the style of the late second century.

Special interest attaches to an altar found at Lymne, Kent (one of the Roman ports), as it was dedicated probably to Neptune, the god of the sea, by Gaius Aufidius Pantera, commanding the British fleet, which came into prominence under Carausius, when Britain became independent for ten years (A.D. 286–296); but the first steps were taken under Claudius, who established a naval station at Boulogne; and the fleet helped Agricola to make the circuit of Britain in A.D. 83. An inscription at Arles proves the existence of a British fleet about the year 245; and at the end of the century Rome ceased to be mistress of the seas, Franks and Saxons taking advantage of her weakness to harry the coasts on both sides of the Channel.

The altar from Winchester, 19 in. high, bears an interesting inscription of the early second century, which can be completed as follows:—MATRIB(VS) ITALIS GERMANIS GAL(LIS) BRIT(ANNIS) ANTONIVS CRETIANVS (BENE)F(ICIARIVS) CO(N)S(VLARIS) RESTI(TVIT). 'To the mother-goddesses of Italy, Germany, Gaul, and Britain, Antonius Cretianus, a consular beneficiary, restored this altar.' Similar dedications have been found at Castlesteads on the Roman Wall and at York, and the worship of these triple divinities was common to Britain and western Europe (see p. 28). The legionaries here commemorated their local divinities, the officers coming from Italy and other ranks from Gaul and Germany (as Tacitus implies), at least in the time of Domitian.

The Lanchester altar is unusually small, and bears the inscription (expanded in brackets):

D(EAE)	To the goddess
VICTORIE	Victory, Sulpicius
VOT(VM)	gladly pays
SVL(PICIVS) M(ERITO)	this well-deserved
S(OLVIT) L(IBENS)	offering.

There is some doubt as to the interpretation of its lettering, but a small altar probably from the north of England is one of a series dedicated to the *Veteres* and *Vitires*, presumably the old heathen gods whose worship lingered on after the introduction of Christianity. The dedication *deis veteribus*, if an isolated instance, could hardly be translated otherwise; but there are many variations of the first word on military sites in the north of England (not on the Wall), and the introduction of *h* as the first or second letter appeared a Teutonic feature to the late Prof. Haverfield, whose final opinion was that these deities were introduced from Germany. The present example has poor lettering which is quite consistent with a date after the introduction of Christianity, probably late third or early fourth century.

The locality of the Caracalla (reigned 198–217) stone is uncertain, but may be Manchester. It records the Emperor's titles and descent: DIVI SEP(TIMII) SEVERI AR(ABICI . . . BRITANNICI) MAX(IMI) FILIO, DIVI ANT(ONINI PII . . . NE)POTI, DIVI ANTON(INI PII PRONEPOTI, DIVI HADRIANI) ABNEP(OTI), DIVI TR(AIANI . . . ADNEPOTI), etc.

At Benwell (*Condercum*), a *station* on the Roman Wall, two miles from Newcastle-on-Tyne, was found the stone tablet bearing the name and badges of the 2nd legion, styled Augusta. The *vexillum* (standard) in the middle is flanked by Capricorn and Pegasus, the latter being the badge of the 2nd legion Adjutrix, which seems to have been in Britain only between A. D. 71 and 88. Such tablets were usually inserted in the Wall to mark the completion of a section by a particular body of men; but the Benwell stone is not a case in point, as the masonry wall was not built till about A. D. 122.

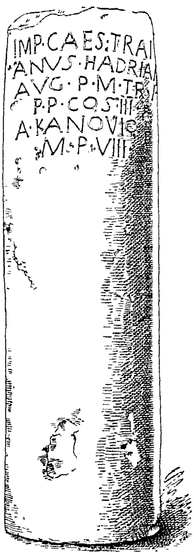

Fig. 12. Milestone from Caerhŷn, Carnarvonshire. H. 65 in.

About 55 Roman milestones have been found in Britain, and the more complete of the two in this collection is here illustrated (figs. 12, 13). The expanded text is as follows: IMPERATOR CAESAR TRAIANVS HADRIANVS AVGVSTVS, PONTIFEX MAXIMVS, TRIBVNICIA POTESTATE . . . . PATER PATRIAE, CONSVL III, A KANOVIO MILLIA PASSVVM VIII. These are the titles of the Emperor Hadrian, and his third consulate dated from 119, but as the year of his tribunician power is uncertain, the inscription can only be dated between A. D. 119 and 138. It was set up 8 miles from Kanovium (Caerhŷn, near Conway), and was found near Llanfairfechan, Carnarvonshire, between Bangor and Caerhŷn.

The upper part of another is exhibited in Case 28, and was found about ten yards from the preceding at Rhiwiau, in the parish of Llanfairfechan. It was erected between A. D. 198 and 208, and is inscribed as follows, the abbreviations being expanded in brackets: IMP(ERATORES) CAES(ARES) L(VCIVS) SEPT(IMIVS) SEVERVS P(ATER) P(ATRIAE) ET M(ARCVS) AVR(ELIVS) ANTONINVS AVG(VSTI) ET P(VBLIVS). Severus created Caracalla joint Augustus in 198, and they were joined by Geta in 209. Both emperors were in Britain in the year 208, and Geta's name may have been erased after his assassination in 212.

It may be mentioned that the Roman mile contained 1,617 yards (143 yards less than the English); and a road-book giving the mileage between stations on the Roman military roads was produced early in the third century under the name of the Antonine Itineraries (probably named after the Emperor Caracalla, one of the Antonines, A. D. 198–217).

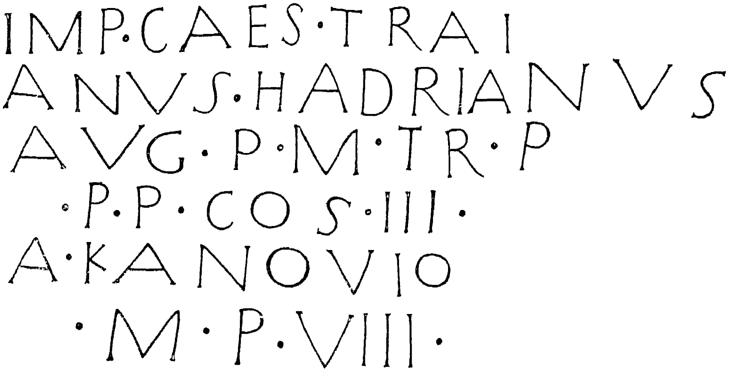

FIG. 13. Inscription on Caerhŷn milestone. ($\frac{1}{8}$)

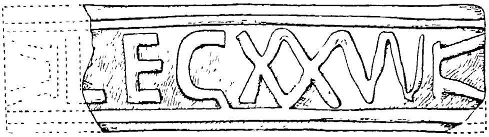

FIG. 14. Stamp on tile, Holt, Denbighshire. ($\frac{1}{1}$)

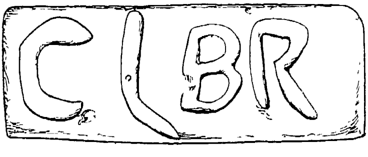

FIG. 15. Stamp on tile, Lymne, Kent. ($\frac{1}{1}$)

Roofing tiles made for the legions were stamped officially, and specimens are shown of the stamps of the 2nd, 6th (York) and 20th legion (Holt, Denbighshire) (fig. 14), the last having received the title Valeria Victrix in the year of the Conquest, A. D. 43. The fleet is also represented by stamped tiles from the Roman fort at Lymne, on the Kent coast (fig. 15), the letters standing for *Classis Britannicae*, and many parallels have been found on the opposite coast at Boulogne. Other official tiles bear the stamp **P · PR · BR** or **P · P · BR · LON** from Wood Street, City (fig. 16): both are taken to represent the *Publicani* (who farmed the taxes, the 'publicans' of the Gospels) of the Province of Britain in London.

On a series of antefixes (tiles to stand above the eaves) found on the site of a pottery at Castle Lyons, Holt, Denbighshire, appears

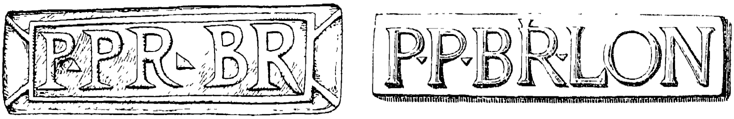

FIG. 16. Stamps on tiles, City of London. (1/1)

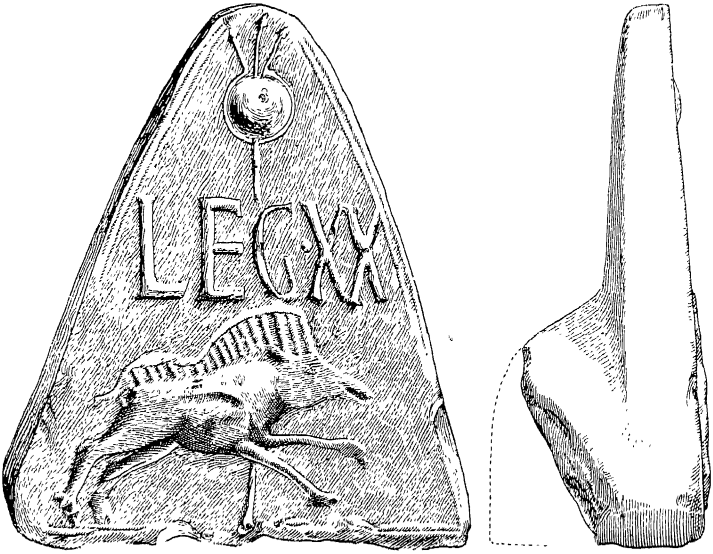

FIG. 17. Pottery antefix, Holt, Denbighshire. (1/2)

in relief a boar (fig. 17), the emblem of the 20th legion, which was long stationed at Chester.

The stamp on a hard blue tile (fig. 18) from Pevensey is obscure, but seems to relate to the emperor Honorius (A. D. 393–423) and possibly Anderida, the name of a fourth-century Roman post on the 'Saxon Shore', perhaps Pevensey itself. The Weald in early Anglo-Saxon times was called the Forest of Andred, but the identification is not easy from the philological point of view.

Inscriptions cut on pottery are not common in Britain, and that on an amphora found in the City of London is irregular (fig. 19), but may be meant for APRILES. Other *graffiti* in Case 16.

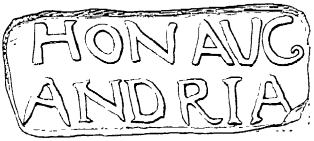

FIG. 18. Stamp on tile, Pevensey, Sussex. (1/1)

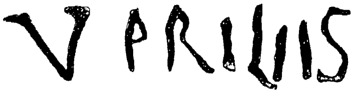

FIG. 19. Inscription on amphora, London. (1/1)

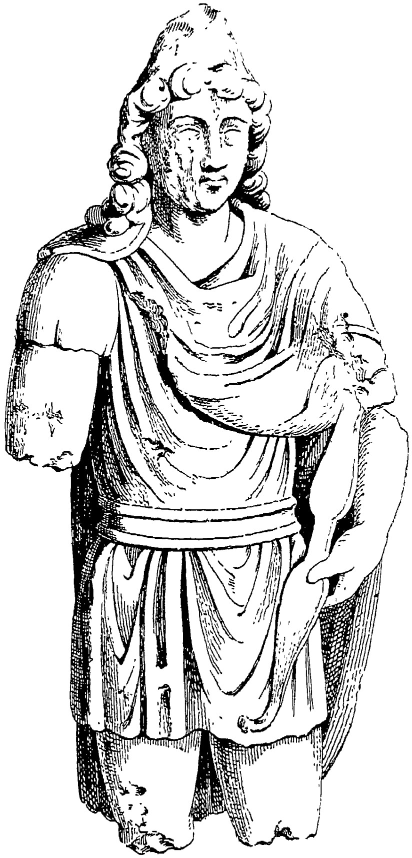

FIG. 20. Stone figure of Atys, City of London. H. 24 in.

A mutilated figure (fig. 20) in oolite, 2 ft. high, probably represents Atys, the shepherd-priest of Cybele. He wears the Phrygian cap and a cloak fastened by a brooch on the right shoulder over a tunic ; and holds a bow in the left hand. Traces of other oriental cults have been noticed in Britain (p. 22), and mention may be made of the Mithraic sculpture said to have been found near the Mansion House, City (London Museum). A smaller figure of Atys, from Froxfield, Wilts., is in Case 25.

As might be expected, the best marble sculptures come from the luxurious Roman villas on the Cotswolds. At Woodchester, Gloucestershire, both the Luna and the Cupid and Psyche groups were found by the Lysons brothers in 1795. The former (pl. II) has the sacrificial bull in association, and the other is a mere fragment but can be easily restored, the group being of common occurrence (see Flaxman's drawing). The Bacchus (pl. II) was found at the feet of a man's skeleton in a grave that also contained two swords, in a field outside Spoonley Wood, near Winchcombe ; and in view of its pagan character may be assigned to the late third century.

The oolite panel with three standing figures in low relief was found at Wellow, Somerset, near a 'villa'. The two draped women have each a staff or palm branch in the left hand, and wear collars of massive square ornaments. The nude male figure has a staff in the left hand and a purse in the right.

The female triad called the Matrons or Mother-goddesses is a common type in Western Europe, and is here represented by two specimens (Case 24), from Lincoln (pl. II) and London. Three figures are seated side by side in a frontal position, each holding on her lap a basket of fruit, though sometimes a cornucopia or child is substituted. They represent the prolific powers of nature and are essentially Keltic in origin, occurring in North Italy and South-eastern France (*Matræ*), on the west of the lower Rhine (*Matronae*), and occasionally on the Danube: in Britain (*Matres*) they are most frequent in the military districts near Hadrian's Wall, but specimens have been found in Derbyshire and Gloucestershire, at Winchester, Bath, Colchester, and London (another group in the Guildhall Museum), but only one in Scotland. A small sandstone altar dedicated to the Mother-goddesses, found at Skinburness, near Silloth, Cumberland, is exhibited in Case 27 ; and other references to this cult are noticed under the Backworth hoard (Case D, p. 62). Altars raised to *Deae Nutrices Augustae* and *Fecunditas Augusta* may be an Italian development of this cult about A. D. 150–200.

There is abundant evidence that lead was extensively worked in Britain by the Romans soon after the Conquest. Twelve pigs, ranging in date from A. D. 49 to the second century, are exhibited in chronological order (if dated) with the inscriptions uppermost, and all have been analysed by Professor Gowland. More than fifty have been found in Britain either near the ancient mines or close to roads leading from them to Roman stations. They had evidently

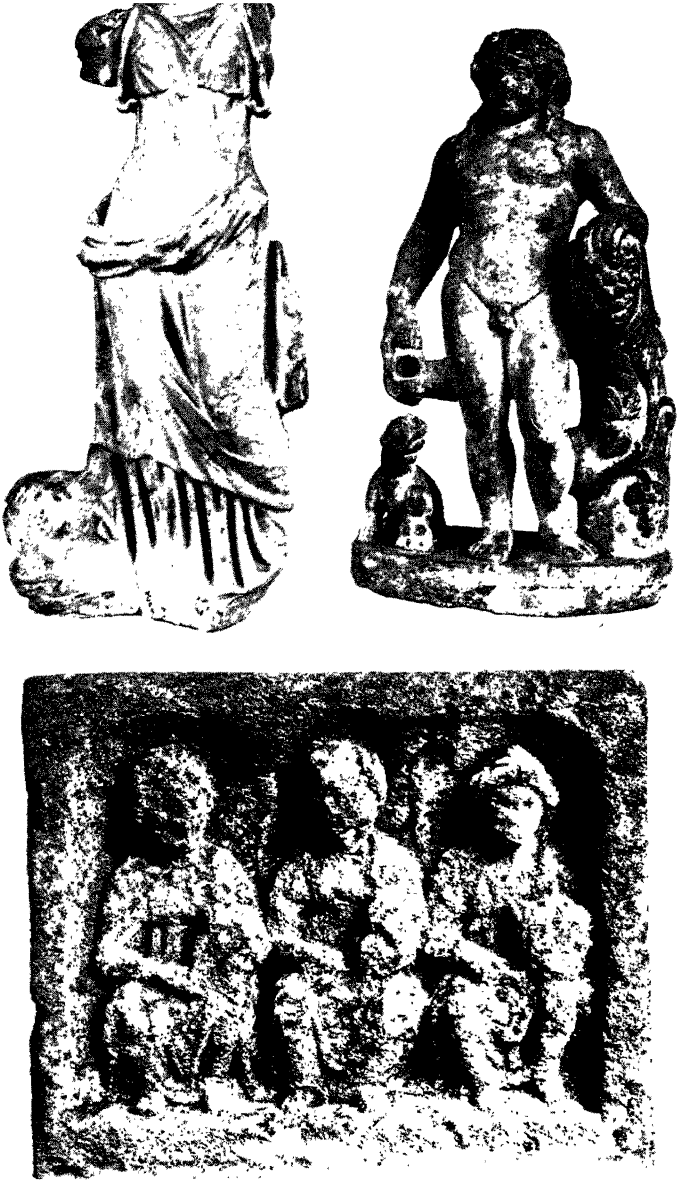

Plate II. Stone Carvings: Luna, Bacchus, and Deae Matres. ($\frac{1}{5}$)

(Cases 25, 24, *see* p. 28)

been lost, and their number implies a large output. The local ores were generally rich in lead and poor in silver, only five ingots of the latter being known. The ore contained both metals uncontaminated with impurities and easily smelted, nor was deep mining necessary for its extraction. Some (as nos. 10, 11) bear the letters EX ARG or EX ARGENT, signifying that the silver (*argentum*) had been extracted, but on analysis these prove to contain about as much silver as the others, and it has been suggested that the letters stand for EX ARGENTI VENIS or FODINIS, implying that the Romans were mining for silver, but finding little of it in Britain, continued to work the lead. The molten metal was ladled into the moulds, which had the inscription on the bottom; and in some cases the stratification shows that one layer cooled before another was added. The chief mining areas were the Mendip Hills in Somerset, Shropshire, North Derbyshire and Holywell, Flintshire; and most of the pigs have been found in these neighbourhoods. One from the Mendip mines has been found at the mouth of the Somme, indicating the route of the export trade.

1. See fig. 21 a. From Blagdon, Mendip Hills, Som.
Wt. 163 lb. Dated A. D. 49, the letters V · ET · P on the side indicating the consulship of Q. Veranius and A. Pompeius Largus Gallus. Britannicus was the son of the Emperor Claudius.

2. NERONIS AVG EX KIAN IIII COS BRIT
and on side, EX ARGENT · CNPASCI + + + +
From Stockbridge, Hants. Wt. 156 lb. Dated A. D. 60, when Nero was consul for the fourth time, holding office alone from the Kalends of January till the Kalends of July, when L. Velleius Paterculus and M. Pedarius Salinator came into office, as indicated by the letters in front, EX K(ALENDIS) IVL(IIS) P(ONTIFICIS) M(AXIMI) CO(N)S(VLIS).

3. See fig. 21 b. From Hints Common, Staffordshire.
Wt. 152 lb. Dated A. D. 76, in the seventh consulship of Vespasian and the fifth consulship of Titus. On the side, DE CEA(N)G(IS), from the territory of the Ceangi, a tribe located in Flintshire.

4. See fig. 21 c. From Hayshaw Moor, W. R. Yorks.
Wt. 156 lb. Dated A. D. 81, in the seventh consulship of Domitian.

5. IMP CAES · HADRIANI ·AVG.
From Theobald's Park, Cheshunt, Herts. Wt. 185 lb. In the reign of Hadrian, A. D. 117–38.

6. See fig. 21 d. From Snailbeach, Westbury, Shropshire.
Wt. 193 lb. In the reign of Hadrian.

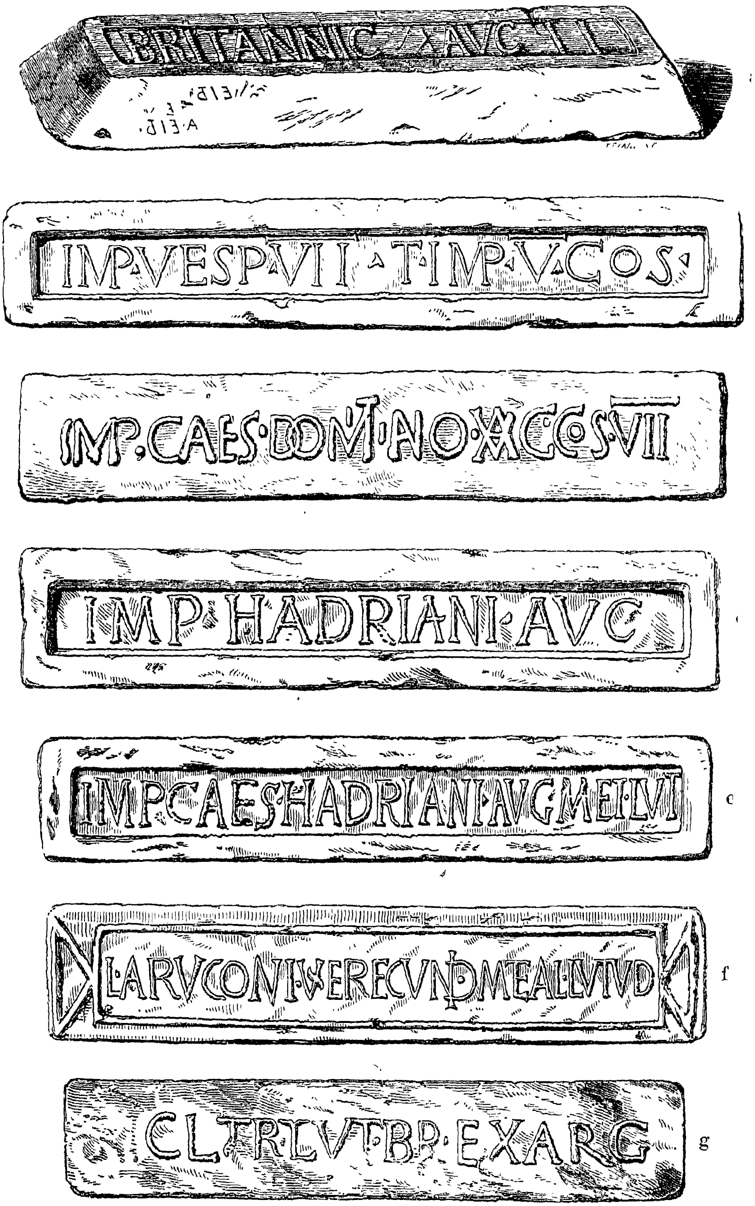
BRITANNIC AVG II
IMP VESP VII T IMP V COS
IMP CAES DOMIT AVG GER COS VII
IMP HADRIANI AVG
IMP CAES HADRIANI AVG MET LVT
c
L ARVCONI VERECVND METAL LVTVD
f
C IVL PROTI BRIT LVT EX ARG
g

Fig. 21. Inscribed pigs of lead from Britain. (1/5)

7. See fig. 21 e. From Wirksworth, Derbyshire.
Wt. 127 lb. In the reign of Hadrian.
MET · LVT · signifies the mines of Lutudarum, this being probably the correct name of the mining centre, which was near Matlock and the River Derwent.

8. (I)MP · CAES · A(NTO)NINI · AVG · PII P · P.
From the River Frome at Bristol. Wt. 76 lb. In the reign of Antoninus Pius, A. D. 138–61.

9. See fig. 21 f. From Matlock Moor, Derbyshire.
Wt. 83 lb. With the name of Lucius Aruconius Verecundus: from the Lutudarum mines.

10. C · IVL · PROTI · BRIT · LVT · EX · ARG.
From Hexgrave Park, near Mansfield, Notts. Wt. 184 lb. With the name of Gaius Julius Protus: British lead from the Lutudarum mines, desilverized.

11. See fig. 21 g. From Broomer's Hill, Pulborough, Sussex.
Wt. 184 lb. With the name of Tiberius Claudius Trophimus (?), British desilverized lead from Lutudarum.

12. P RVBRI · ABASCANT · METALLI · LVTVDARES.
Wt. 176 lb. From Portland Grange, Tansley Moor, near Matlock, Derbyshire. With the name of Publius Rubrius Abascantus, from the Lutudarum mines, the last word being an abbreviation of the adjective LVTVDARENSIS.

By Roman law minerals belonged to the State, and lead pigs from most of the British mines bear the reigning Emperor's name; but the Derbyshire area was apparently leased to private individuals, and three of the four names given above are of Greek origin (Protus, Abascantus, and the doubtful Trophimus). Trade here as elsewhere was largely in the hands of Greek freedmen.

Part of a leaden cist with spreading sides in Case 51 was found at Caistor, Lincs., and is remarkable for its moulded lettering CVNOBARRVS FECIT VIVAS, but it is difficult to determine its use or century. The name of the maker is clearly of native origin, and VIVAS is used to convey a wish for prosperity.

The leaden sealings (fig. 22) stamped with various devices and originally attached to cords, seem to be of military origin, and are confined to a few places in Britain (Brough under Stainmoor, in Westmorland; South Shields, co. Durham; Felixstowe, Suffolk; and Richborough, Kent). They seem to be peculiar to this country, and bear some resemblance to mediaeval cloth-marks. They may have served to seal or certify military stores, one of those figured evidently relating to the second legion; but as they are found on the coast or northern frontier, they are more probably customs marks for merchandise. Letters or devices appear on one or both faces, and the hole left by the string is generally visible. What indications there are of date point to the middle Roman period; but the two found at Richborough are of Constantine (fourth century).

The pewter ingots in Case A were found on two occasions in the Thames between Battersea and Wandsworth, with two now in York Museum, and contain from 72–80 per cent. of tin, the rest being lead. They are all stamped, some more than once, with one or more of the devices here figured (fig. 23), and were evidently under the control of Syagrius, who used a stamp with a Christian motto (*Spes in Deo*, ‘Hope in God’) and symbol (the Chi-Rho, or Christian monogram of the first two Greek letters of the name Christ, with Alpha and Omega between the limbs). On these grounds it is possible to assign the ingots to the fourth century; and it should be mentioned that one Afranius Syagrius was secretary to the Emperor Valentinian in 369 and consul in 382.

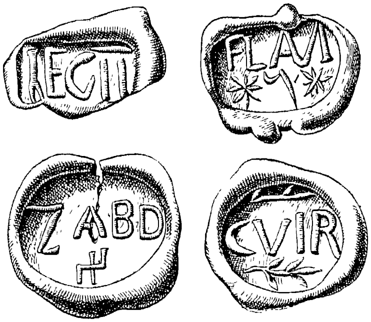

FIG. 22. Stamped lead sealings, Brough, Westmorland. ($\frac{1}{1}$)

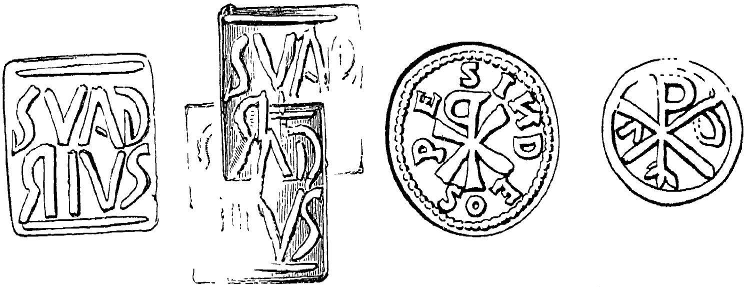

FIG. 23. Stamps on pewter ingots, Battersea. ($\frac{1}{1}$)

Small square or oblong slabs of stone engraved on the edges were used by oculists or medical men specializing in diseases of the eye, to stamp their remedies, which were made up in sticks. Several have been found in Britain, others are known from Germany, France. and Holland ; and they were either impressed on sticks of solid collyrium (as at Rheims) or on the wax fastenings of ophthalmic preparations, giving the name of the practitioner or maker, the nature of the salve, and directions for its use. It is curious that they are not found in the Mediterranean countries, where ophthalmia is prevalent. Galen (A.D. 131–200) mentions the collyrium of a famous British ophthalmic physician named Stolus.

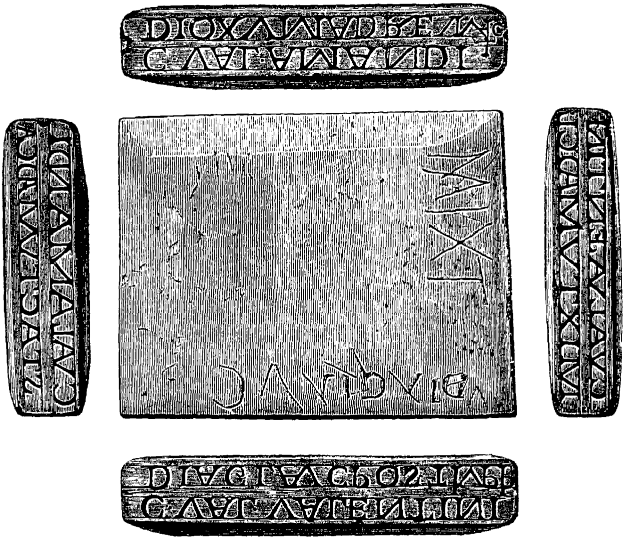

FIG. 24. Oculist's stamp, Sandy, Beds. ($\frac{1}{1}$)

One of these stamps (fig. 24) was found near Sandy, Beds., and bears reversed inscriptions on all four sides :—

1. C · VAL · AMANDI DIOXVM AD RHEVMATICA. Gaius Valerius Amandus's vinegar lotion for running eyes.

2. C · VAL · AMANDI STACTVM AD CALIGINEM. The same maker's salve for dim-sightedness.

3. C · VAL · VALENTINI DIAGLAVCIVM POST IMPETVM LIPPITVDINIS. A preparation of poppy by Gaius Valerius Valentinus for inflammation of the eyes.

4. MIXTVM AD CLARITVDINEM. A mixture for clearing the eyesight.

The specimen from Cirencester bears an inscription that may be expanded as follows:—
MINERVALIS DEALEBANVM AD IMP(ETVM) (L)IPP(ITVDINIS) EX OV(O) MINERVALIS MELINV(M) AD OMNEM DOLOREM.
It was found in a pottery urn (now lost), and is thought to bear the Christian monogram engraved on the side. The medicine was probably Ladanum, to be used with white of egg in case of inflammation; and an ointment of quince or apple, described as a panacea.

One from St. Albans (*Verulamium*) is of marble, and seems to have belonged to a slab four times as large, inscribed:

L · IVL(II) IVVENIS DI(APSORICVM OPOBALSAMATVM AD CLARITATEM DI)ASMYRNES BIS (POST LIPPITVDINIS I)MPETVM EX OVO FL(AVII) SECVNDI AT (for AD) ALBAS (CICATRICES).
The addition by Flavius Secundus is in poor lettering, the specific being for cicatrices which appear white on the transparent cornea. The prescriptions of L. Julius Juvenis are (i) opobalsam for clearing the sight, and (ii) myrrh for use twice a day with white of egg in cases of ophthalmia.

A Purbeck marble specimen from Colchester bears the name of Lucius Ulpius Deciminus, followed by DIA(L)EPIDOS CROCOD(ES) AD OMNIA VITIA and PENICIL(LVM) LE(NE)? The first word means a salve made with the scales that fly from metal in hammering (forge-dust, as from burnt copper); the second, a saffron salve, the combination being a panacea (to be applied with a soft brush ?).

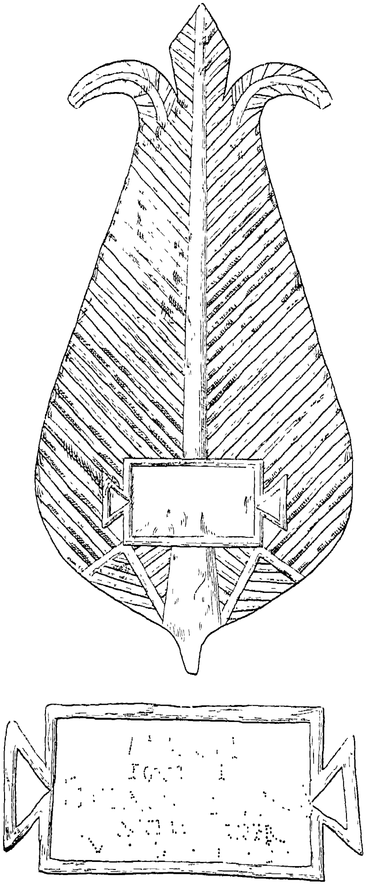

FIG. 25. Votive inscription on silver, Barkway, Herts. ($\frac{1}{6}$ & $\frac{1}{3}$)

The oculist's stamp in Samian ware from the City of London is unusual. It is attributed to the second century, and was used by Q. Julius Senex for a preparation of CROCOD(ES) AD ASPR(ITVDINEM), saffron for granulations.

Surprising for its locality is the Samian fragment from Golden Bridge near Clonmel, co. Tipperary, as Roman discoveries in Ireland are particularly rare (p. 61). It is impressed inside, where the potter's signature is often found, with the stamp of an oculist named M. Juventius Tutianus, who prescribed DIAMYSVS AD VET(ERES) CIC(ATRICES), a mineral preparation for old scars or specks on the transparent part of the eye.

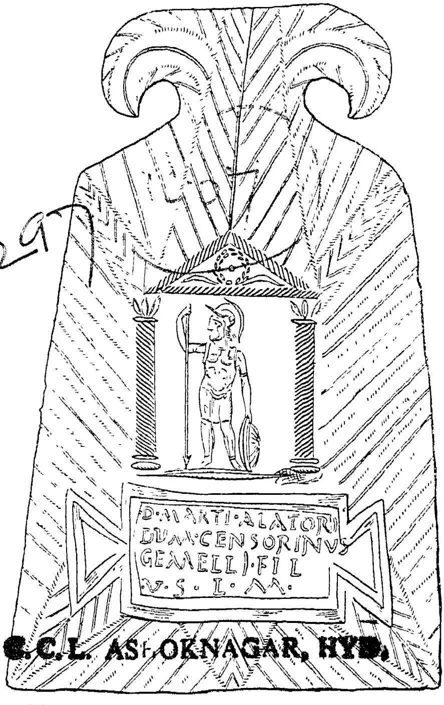

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FIG. 26. Votive inscription on silver, Barkway, Herts. ($\frac{1}{2}$)

The silver plates, found about 1743 with other silver and bronze objects in Rookery Wood between the village of Barkway and the Ermine Street in Hertfordshire, were probably affixed to wood and dedicated as votive offerings to the divinities named, Mars and Vulcan. One (fig. 25) shows that Mars was identified with the Keltic god Toutates (or Teutates), and was dedicated by Tiberius Claudius Primus, the freedman of Attius, with the usual formula (*votum solvit libens merito*); and another, with the figure of the god in a niche (fig. 26), was offered to Mars Alator

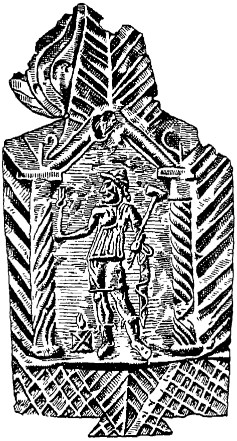

FIG. 27. Votive silver with Vulcan, Barkway, Herts.

(the Avenger), by Dumnonius (?) Censorinus, the son of Gemellus. A third fragment has an indistinct inscription, which has been read as NVMINI VVLC(AN)O, the god being represented with hammer and tongs in fig. 27. With these votive offerings were found a statuette of Mars (Case 40) and the bronze handle of a *patera* (sacrificial vessel).

In 1789 an urn was found at Windmill Field, Stony Stratford, Buckinghamshire, on the Roman road known as Watling Street, containing many fragments of thin silver votive tablets (fig. 28), similar to those just mentioned. Only one has an inscription at all complete : DEO IOVI ET VVLCA(NO), VASSINVS CVM VELLINT ME CONSACRATVM CONSERVA(RE) PROMISI DENARIOS SEX PRO VOTO

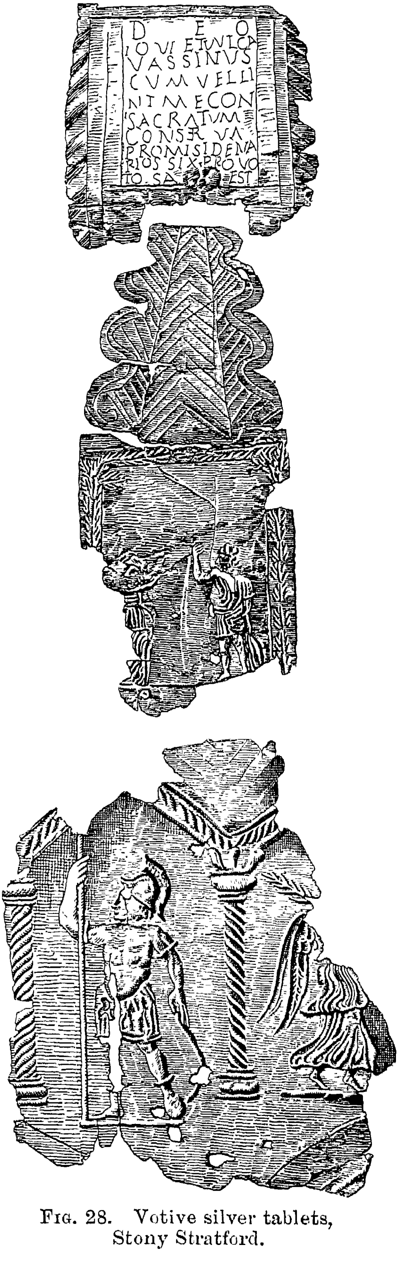

FIG. 28. Votive silver tablets, Stony Stratford.

SA(LVTIS R)EST(ITVTAE), the last two words being conjectural. Vassinus promised to offer to Jupiter and Vulcan, in return for restored health, six denarii as long as they would preserve their devotee. Most of the figures enshrined are of Mars, but one is of Apollo, beardless and wearing a wreath, with a flower in his right hand and his left resting on his lyre.

These finds are parallel in many respects, and both were close to a Roman road leading out of London. Fortunately the brooches included in the Stony Stratford find give a clue to the date of both, in addition to the fact that the Ermine Street is not mentioned in the *Antonine Itineraries*, and presumably did not exist in the early years of the third century.

The bronze plate (*tabella ansata*) with punched inscription (fig. 29) found at Colchester in 1891 is of special interest as being the offering of a Caledonian to a local deity. There are certain inaccuracies and ambiguities, but the following translation was published by Professor Haverfield: 'To Mars Medocius, god of the Campenses, and to the victory of the Emperor Alexander, the gift from his own purse of Lossio Veda, grandson of Vepogenus, a Caledonian'. The emperor was Severus Alexander (A. D. 222–35), but the god's titles are strange, and the second may be a mistake for Mars Campester, which occurs in Spain.

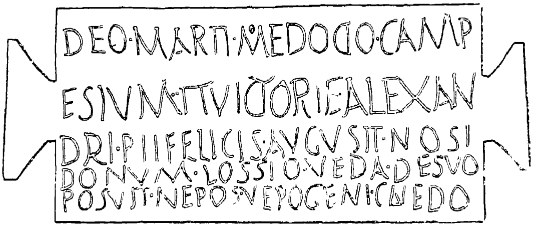

FIG. 29. Inscribed bronze panel, Colchester. (⅓)

From inscriptions it is natural to turn to writing utensils (Case A), the written parchment or papyrus being preserved in the Dept. of MSS. The latter was an Egyptian product which was preferred to skin in spite of its brittleness; and the Roman manuscript was either a roll (*volumen*) or sheets fastened together (*codex*); but more common than either was the wax writing-tablet (*pugillares*) of which a wooden specimen is here exhibited (fig. 30). The instrument used for writing on the thin coating of wax was called a *stylus* (fig. 31), a rod of bronze or iron with a point at one end and an eraser (*spatula*) at the other. A split pen (fig. 32) for use with ink is also exhibited, but these are very rarely found in Britain. Ink-bottles are more frequent, either of pottery (two here of Samian ware), bronze, or glass.

In this case are also several small cheese-shaped and square weights of lead, bronze, or stone, the accuracy of which has been impaired by long burial in the earth or rough usage. The Roman

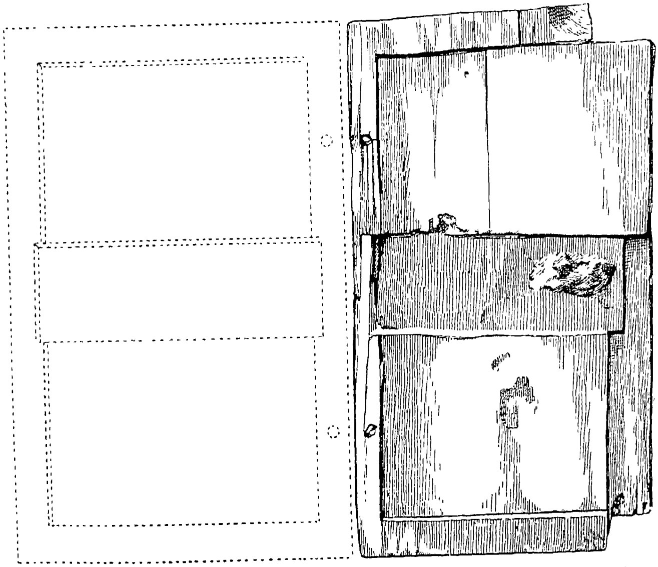

Fig. 30. Wooden writing tablet, Old Exchange, London. (½)

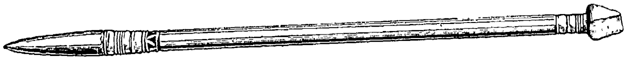

Fig. 31. Bronze style with eraser, London. (⅗)

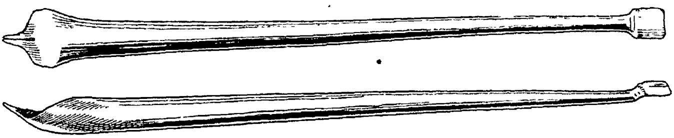

Fig. 32. Bronze pen with eraser, London. (⅔)

pound (*as* or *libra*) weighed on the average 5,050 grains (about 328 grams, or rather more than 11½ oz. av.), and was divided as follows: 6 *Siliquae* = 1 *Scrupulum*; 24 *Scrupula* = 1 *Uncia*; 12 *Unciae* = 1 *Libra*. The *siliqua* (carat), originally the weight of a locust-bean, was nearly 3 grains, the scruple 17½ grains, and the ounce 421 grains, approximately. Both the Roman and Avoirdupois pounds seem to have had an Egyptian origin, and theoretically there was always a close connexion between the weight system and the coinage, many terms being used indifferently for weight or value. The word 'pound' is used to-day for a weight and sum of money; and our £ *s.* *d.* symbols are merely the initials of the Latin words *libra*, *solidus*, and *denarius*. The *solidus* was a gold coin (72 to the pound) introduced by Constantine in the fourth century; the other terms date from Republican times.

The steelyard was more frequently used than the balance or pair of scales, and specimens are exhibited, also the ornamental weights of larger examples, generally in the form of a human bust. There is a graduated scale along which the hanging weight is shifted in use; and the instrument can be adjusted to form another kind of lever, in order to deal with much larger or much smaller weights.

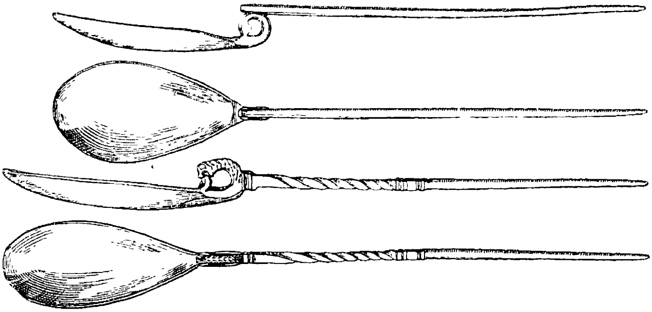

FIG. 33. Bronze spoons, Dorchester, Oxon. ($\frac{2}{5}$)

Roman spoons are of four main types, two of which have an egg-shaped bowl with the narrow end (i) away from the handle, or (ii) towards the handle; the others have (iii) a pear-shaped bowl or (iv) a small circular bowl. The larger spoons are generally of type (ii) as fig. 33, with plain, moulded, or twisted stem, often ending in a point and joined to the bowl by a volute that sometimes takes the form of an animal's head, a tendency noticeable also in certain brooches. Types ii and iv were evidently in use together in the second century (Backworth hoard, Case D); and two good specimens are illustrated from Dorchester, Oxon. The other Dorchester (Dorset) has also yielded spoons of this form, with an inscription and engraved fish like that on the Appleshaw dish (Case 47). Spoons were mainly used for eating eggs, and the point for extracting snails from their shells, the name (*cochleare*) being thus explained (fig. 34). Table-forks were not in general use, but a series of knives is shown in Case D and a drawer below, some with the bone handle still intact. A favourite device for a carved handle was a hound chasing a hare (Case E).

Among the heavy ironwork may be noticed a cobbler's last of modern pattern, and a field-anvil (fig. 35), for hammering out the jagged edge of a scythe, for instance. The rings projecting from either side prevented the anvil from sinking into the ground during use.

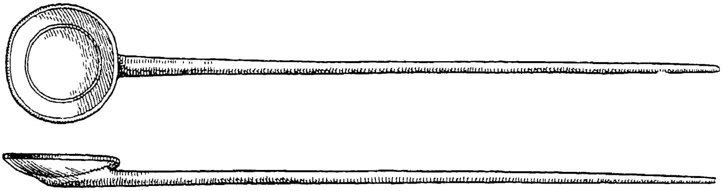

FIG. 34. Silver spoon, Colchester, Essex. (2/3)

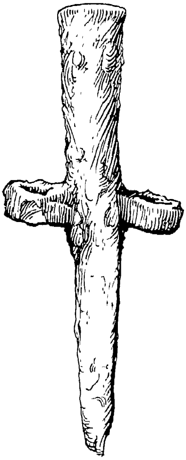

FIG. 35. Field anvil. (1/4)

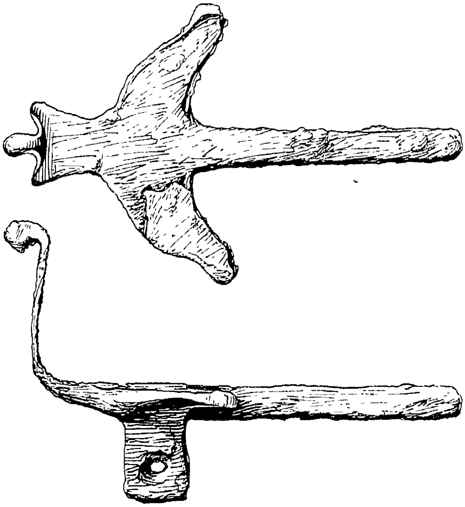

FIG. 36. Iron fitting, top and side views. (1/4)

Iron nave-bands from the wheels of chariots or other vehicles are shown in the lower part of Cases 42, 43. Other iron fittings (fig. 36) that seem to be connected with chariots are often found but have not been satisfactorily explained. They consist of a stout rod of square section expanding at one end into a crescent and terminating in an upright guard with knob: below the crescent is a square lug with single perforation. Possibly these were steps for mounting a vehicle.

There is still some doubt as to the exact use of hippo-sandals (fig. 37), of which examples are shown in Case 43. This modern name implies that these iron plates were attached, by means of straps passing through the loops, to horses' hoofs, and there is good evidence of this practice; but they cannot have taken the place of ordinary horse-shoes (which were known at the time), and were used in special circumstances. One specimen exhibited has a horse-shoe attached to the under-surface, and it is clear that the higher loop was at the front, the hook at the back. They have been associated with horses' skeletons abroad, and even found containing a hoof. Horse-shoes attached by nails are difficult to date, as successive alterations have not been recorded at the time nor universally adopted; but it is clear that the pattern with wavy outline goes back to the Roman period and possibly beyond it, as certain examples found in Spain are referred to the Hallstatt period.

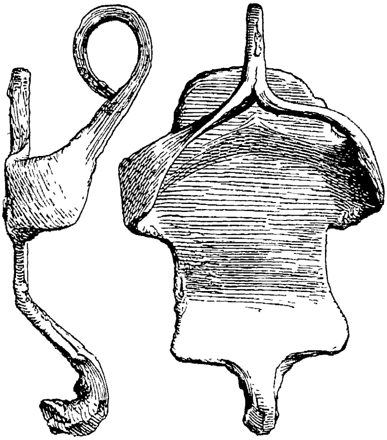

FIG. 37. Iron hippo-sandal, City of London. ($\frac{1}{3}$)

The spur too was known to the Romans, and an example from the first-century site at Hod Hill (p. 83) is illustrated (fig. 105 *d*). It is a simple prick-spur of slender construction, made of bronze, and there is another (imperfect) from the same site. This device is essentially a goad attached to the heel, and iron coils apparently used on sticks for the same purpose are exhibited from Hod Hill, their use having been recognized by the late Gen. Pitt-Rivers, who discovered specimens in Wilts. and Dorset. The iron rod was coiled like a modern wax-taper, and the projecting point was specially liable to damage and is sometimes missing. The stirrup, at least in metal, was unknown in the Romano-British period.

A few iron tools are exhibited (Cases B, 41–3), including a coulter to cut the turf in front of the ploughshare, also knife blades of the general form sometimes represented on the side of altars. There are hatchets, chisels, tongs, gouges, and centre-bits for use with a drill; a saw from Dorset is in Case C. An axe and adze (or pick) combined constitute the pioneer's axe of the Roman army and an example is shown from Hod Hill. There are also several keys (including the British sickle form), bolt-heads for the arrows shot from catapults, and flesh-hooks with two or three lateral hooks (fig. 38) that may belong to the preceding Age (Early Iron).

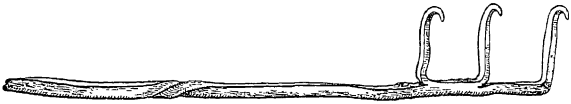

FIG. 38. Iron flesh-hook, City of London. ($\frac{1}{6}$)

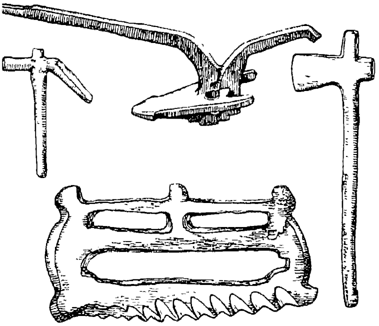

FIG. 39. Set of model tools, Sussex.

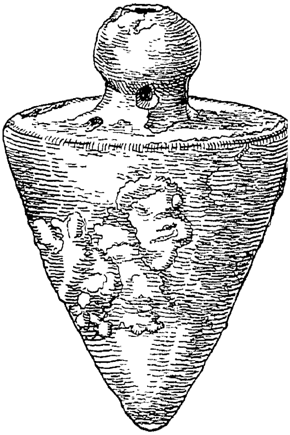

FIG. 40. Bronze plummet, Wroxeter, Shropshire. ($\frac{2}{3}$)

Model tools are occasionally found, and a group (fig. 39) is said to have come from a tumulus (barrow) in Sussex; just the same grave furniture has been found near Bonn. Saws of this pattern are now more common abroad; the axe and adze resemble others in the collection, and the plough may be compared with the bronze group in Case 41. A plummet of bronze (fig. 40) is shown from Wroxeter (*Uriconium*) in Shropshire, and a water-tap found in London; but the bronze nail (fig. 41) is not what it seems. The four sides are ornamented with crosses and sloping lines, not intended to be hidden; and though a votive purpose is admissible on the ground that nails were an ancient form of currency, a gilt specimen in Belgium is held to have been placed in the grave to prevent any haunting by the dead. The nails found in the hands and feet of a skeleton in France are thought to have had a magic purpose.

A necessary adjunct of the Roman bath, which was on the Turkish principle, was a bronze or iron sickle-shaped instrument called a *strigil* (Cases B and D) and used for removing dust and oil from the body after exercise or in the bath after sweating. Some of the smaller glass and bronze vessels may have been used as oil-flasks for anointing the body during and after the bath (p. 86), and one is certainly included in the Bayford burial (Case 18).

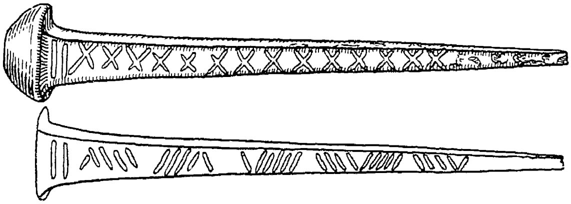

FIG. 41. Bronze 'nail', Lincoln. (3/4)

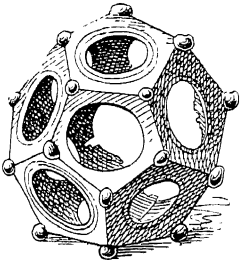

FIG. 42. Bronze dodecahedron. (2/3)

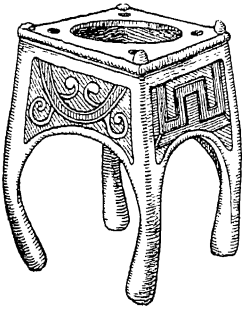

FIG. 43. Enamelled bronze model stool, Albury, Surrey. (2/3)

The curious bronze from an unknown (but doubtless British) locality (fig. 42) belongs to the so-called dodecahedron type, the use of which has long been a problem. It is a polygon of twelve faces, each with a circular hole in the middle and often engraved with rings or ring-and-dot pattern, with knobs at each angle. There is a superficial resemblance to the polygonal dice of the seventeenth century, but neither the holes nor the markings are distinct enough for the purpose; nor can the suggestion be accepted that they were candlesticks for candles of different diameters. It is conceivable that they were used for some such purpose as the small enamelled stools in this Case (fig. 43).

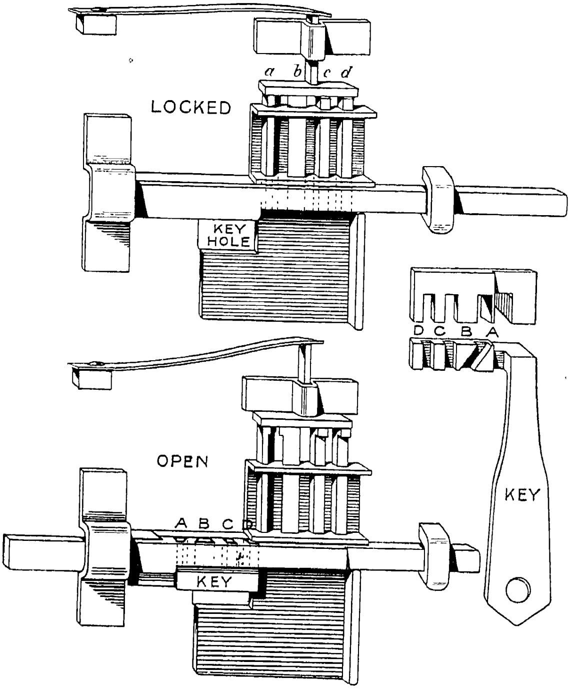

Fig. 44. Diagram of tumbler lock, with key.

Other examples of the polygon have been found at South Shields and Stevenage, and two in Wales. On the Continent they are most numerous in France.

Locks and keys are exhibited here and in one of the exhibition drawers below, with models illustrating the mechanism of three patterns. One is the tumbler-lock with toothed key, the latter being inserted to lift the vertical pins so as to release and slide the bolt (fig. 44). The second is more familiar as the lever-lock, in which obstructions are so placed that any but the proper key would have difficulty in moving the bolt. The barrel or barbbolt padlock is on another principle (fig. 45). To each side of the bolt is attached a spring like the barbs of an arrow, and the bolt cannot be removed from the barrel till the springs are compressed, and held close to the stem, by means of a key with an opening in the head, which is bent at a right angle. Small padlocks of this kind were sometimes made in the form of a horse, as in modern Persia. Keys were often of massive construction with elaborate wards and bronze handle (see exhibition drawer, Case D); but small specimens, as for a casket, were sometimes made in one piece with a finger-ring (as fig. 46).

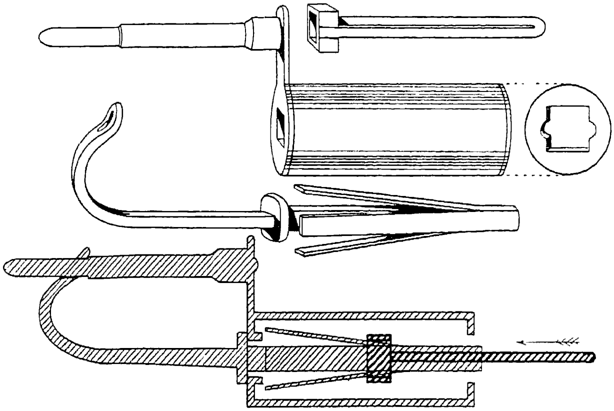

FIG. 45. Diagram of spring padlock, with key.

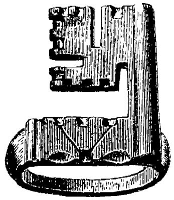

FIG. 46. Bronze finger-ring with key, Chesterford. ($\frac{1}{1}$)

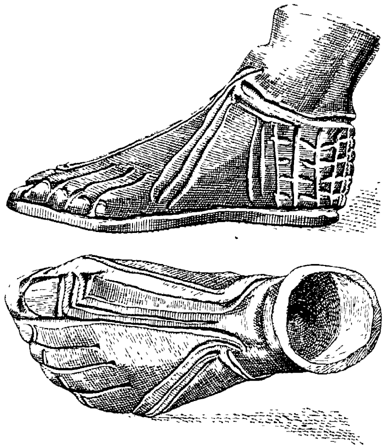

FIG. 47. Bronze model of foot with sandal, Wroxeter. ($\frac{3}{4}$)

Wroxeter has also furnished the bronze model of a human foot (fig. 47), which illustrates the manner in which such sandals as those in Case 18 were worn. Bells of various patterns (fig. 48) were evidently in common use during the Roman period in Britain. Metal lamps or lamp-holders were usually of iron (as in Case 17), but some of bronze are exhibited—one with an elaborate scroll pattern from the City and another that was originally suspended by chains (fig. 49); a third, in the form of a dolphin, comes from Suffolk, and another representing Silenus was found at Brettenham, Norfolk (Case 39). One from a burial at Bayford, Kent, has a crescent handle (Case 18). The commonest material however was pottery (exhibition drawers, Case D); these often have devices in the middle, and sometimes the name of the maker in relief on the bottom (fig. 50). Fortis (probably of Mutina in N. Italy) was one of the best known, and a specimen of his from London is included. The illustrations show the hole for the wick at the angular end, and a round open-

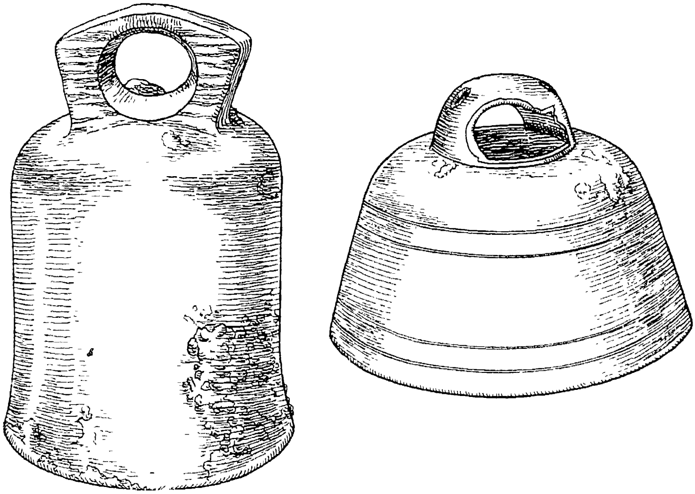

Fig. 48. Two bronze bells, Cumberland and London. ($\frac{2}{3}$)

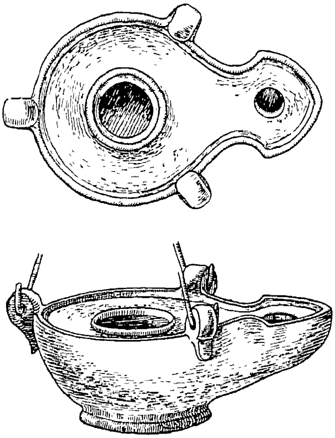

Fig. 49. Bronze hanging lamp, London. ($\frac{1}{2}$)

ing for pouring in the oil at the centre of the circular body; at the broad end a loop for carrying is usually added. The outline is a simplification of the type with volutes flanking the nozzle, common just before the Roman conquest of Britain, and well represented in the pottery series. Later in the first century appear the angular pear-shaped and circular lamps; but the majority in Britain are pear-shaped with a flowing curve, and the following stamps may be mentioned: ATIMETI, ATTILLVS·F, ATTVSA·F, CARTO·F, COMVNI, EVCARIS, FESTI, FORTIO, VRSIO. The bronze specimen (fig. 49) serves as a link between those on the left and right of fig. 50, its rudimentary handle being enlarged and its chain loops becoming rudimentary in the lamp of Festus. Some of the lamps had loose covers, a few were used open; and candlesticks were not unknown.

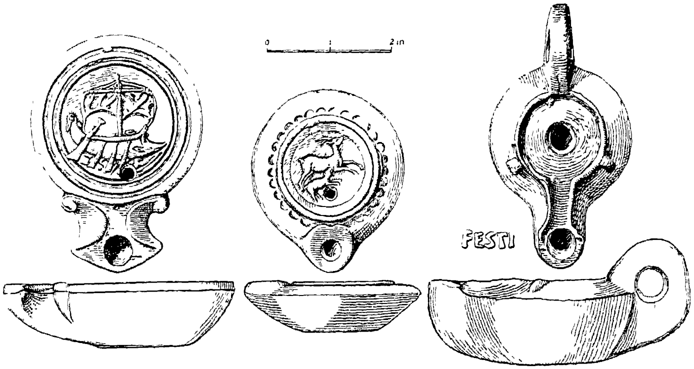

Fig. 50. Pottery lamps, Colchester and London (centre). ($\frac{1}{3}$)

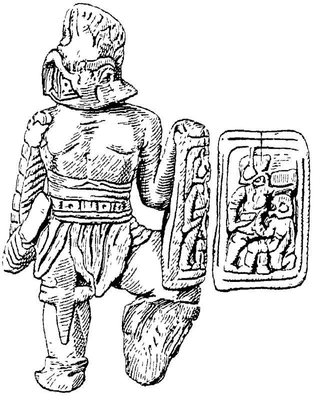

Fig. 51. Ivory statuette of gladiator, Lexden, Colchester. ($\frac{3}{4}$)

Gladiatorial games in the arena were an important element of the Roman social system, and were no doubt popular in Britain. The combatants were classed according to their equipment, and the most important was the Samnite gladiator, who generally wore a crested helmet, one or two greaves, armour of some kind on his right arm, and an oblong shield; whereas the net-thrower (*retiarius*) carried a trident and dagger, with a large net in which he endeavoured to entangle his adversary, known as *secutor*. The ivory statuette in Case 41 (fig. 51), the bone carvings in Case E and the bronze in Case D, represent the ordinary gladiator; and a front view of the shield shows a combat in progress. A pottery model of the typical helmet is in Case D, and differs considerably from the service patterns in Case 40 (pl. IV).

A peculiar form of bronze pendant is represented in this Room by two specimens—one without locality and the other a fragment from Faversham. In the Iron Age Gallery (Case 39) another is exhibited from an Anglo-Saxon cemetery at Chessell Down, Isle of Wight. There are several varieties from different parts of the country, but their use and origin are not obvious. If the specimen illustrated be taken as an early variety, it may have been copied from a horse's barnacles (fig. 52), which consisted of two serrated limbs to fit over the nose: a pull at the reins attached to the lower loops would compress the sides and drive the toothed edges into the flesh. This contrivance is still used, as in Spain, instead of the bridle and bit; and it is possible that in Roman times it was adopted as an ornament by those who wished to wear something connected with the horse. The saw-edge would fray the clothing and would be omitted with the outer springs. Most are of this general form; but seeing that the pendant would not hang straight, the loop was transferred to the middle, with the points below in a horizontal line. The barnacles here illustrated were found at West Frisby, Lincs., but their date is uncertain.

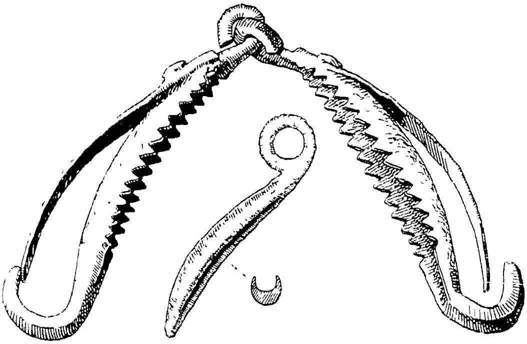

FIG. 52. Iron barnacles and bronze pendant. (½)

In the middle Roman period some of the inhabitants of the limestone areas made use of several caves, whether as robbers or refugees, and the relics include typical brooches, a few coins, and certain objects of unknown use. Groups are exhibited from

Derbyshire (Ravencliffe Cave, near Bakewell); two caves in the West Riding of Yorks., respectively two miles north-east (King's Scar) and ten miles east of Settle; and Dowkerbottom Cave between Arncliffe and Kilnsey. Apart from richer finds already published elsewhere, there is a family resemblance in the small series exhibited, and common to all three is the penannular brooch with writhen knobs (as fig. 64 *c*); bone 'toggles' or small bone cylinders pierced in the middle for use as buttons come from the two caves and from Ravencliffe; and glass armlets, harp-shaped and S-shaped brooches, bone 'spoons' with perforated bowls (fig. 53), bone pins, skewers and bodkins, and broad iron knives are found in all these Yorkshire caves. Dowkerbottom has also bronze plates embossed with Keltic designs, a bronze clasp with triangular loop, spindle-whorls of lead and pottery, a small penannular brooch of the Welsh type (fig. 64 *e*), part of a Samian bowl with maker's stamp EBVR(VS), and above all Roman coins of Claudius Gothicus and Tetricus (about A. D. 270). The other group includes pottery fragments and parts of a mortar with grit inside; bone hooks and needle, an enamelled stud, portions of glass vessels and bronze bracelets.

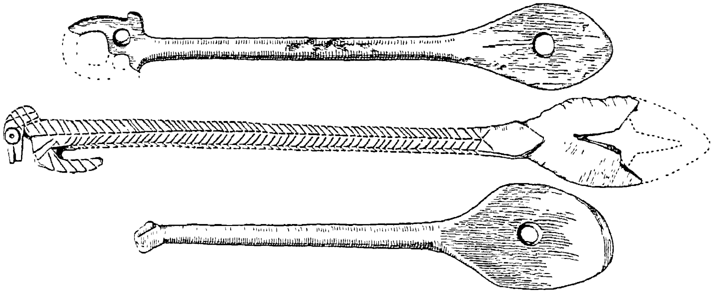

FIG. 53. Perforated bone 'spoons'. (½)

For the dress of the period the reader is referred to the *Guide to Greek and Roman Life* (2nd edition, p. 127), and as the fastenings closely resemble those in use abroad, it is unlikely that there was any fundamental difference in Britain, except that trousers (*braccae*) were worn as in Gaul. Shoes and sandals of leather are fairly common (as fig. 54), and many are preserved in the Museum, some retaining the domed hob-nails which were fixed to the sole and are sometimes the only trace of footwear in burials. Cleats or iron boot-protectors have also been found in association with hobnails. Pins for fastening the hair or clothing were made of various materials: bronze, bone, and jet specimens are exhibited in Case E, and present an unusual variety of patterns, the most elaborate being in the form of a female bust, perhaps of an Empress.

Roman beads are generally of the 'melon' pattern, made of a glass frit covered with turquoise-coloured glaze, which is seldom well preserved in this country. Other shapes and materials also occur, and some are exhibited in Case E. Jet is common in England, but glass, amber, coral, ivory, bone, shell, bronze, pottery, and stone were also used for the purpose. A necklace found in a glass urn with bone bracelets at Felixstowe is shown in Case E, and in Case D there are glass cylindrical beads on an ornament resembling a fob-chain found with a gold ring and pair of snake bracelets in a child's coffin at Southfleet, Kent (p. 65).

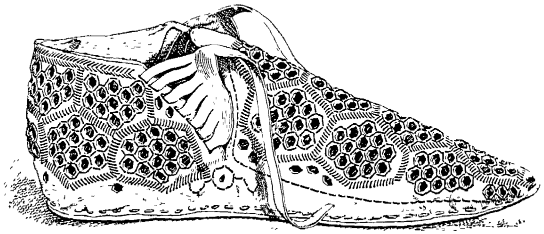

FIG. 54 Leather shoe from burial, Southfleet, Kent. ($\frac{1}{3}$)

A good specimen of Roman cloth comes from a fort at Huntcliff, near Saltburn, Yorks., which was occupied about A. D. 370-90. It has been examined at Leeds and described as follows: the herring-bone stripe pattern is made from hard, twisted woollen yarn of about 6½ skeins, Yorkshire count. There are 36 threads to the inch. Each stripe is about $\frac{5}{8}$ in. wide and contains 20 threads. The warp and weft threads are interlaced in the 'two up two down' twill, right and left, to yield a substantial fabric. The yarns are somewhat irregular in thickness and the colour was probably black, since faded to brown. The loom would be made of the boles and branches of trees, and would lack the beams or rollers to contain the warp and the woven cloth as in a modern loom.

The safety-pin was invented more than three thousand years ago and developed as the bow-brooch during classical and post-classical times. The early stages have been sketched in the *Early Iron Age Guide*, and there were many changes during the four centuries of the Roman domination. Only a selection can be noticed here, but the dating of a few members of a sequence will help to establish the order and inter-relation of the remainder. The term brooch is used throughout in preference to the Latin *fibula*, as being quite as correct and more familiar.

Even if actually in one piece, the bow-brooches of the Roman period in Britain are far removed from the simplicity of the original wire safety-pin, but the technical terms still apply and may be briefly enumerated. At the head of the bow is a spiral spring to give tension to the pin, the point resting in the turned-up edge of the catch-plate. The cloth secured by the brooch is thus accommodated between the central portion of the pin and the bow, the latter being often expanded and ornamented, sometimes as far as the foot (end of the catch-plate, often moulded). In the early years of the Empire, however, the hinged head makes its appearance, the pin having a pierced head which works on a hinge in the notch seen in figs. 56, 58.

The spiral spring is bilateral, with an equal number of coils on either side of the head, the two extremities being often joined by a chord passing inside or outside the head and generally caught by a hook or loop on the head of the bow. This method of increasing the tension was discovered before 50 B.C. as it is exemplified at Alise Sainte Reine (the Gaulish Alesia), besieged by Caesar 52 B.C. Some early specimens (as fig. 66) have the spring protected by a cylinder, others have a guard covering the front of the spring (fig. 57). The hinge gradually became general, though the hook-stud (as fig. 61), and later the cross-bar, survived as elements of decoration. In Britain a special feature is the wire (fig. 55) or (later) solid loop projecting from the head to enable a pair of brooches to be united by a chain. A pair like fig. 63 connected by a bronze chain is recorded from a burial at Trèves.

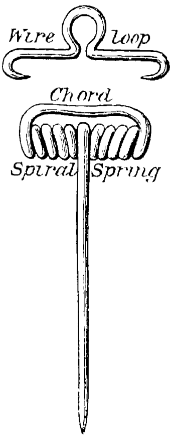

FIG. 55. Diagram showing wiring of brooch. ($\frac{1}{1}$)

Hod Hill will serve as a point of departure, for within the prehistoric earthwork near Blandford, Dorset, is a Roman camp, which presumably dates from the opening years of the Conquest (from A.D. 43), and, as might be expected, there is a blend of Early British and Roman relics. The brooches from this site include a few types showing a slight evolution, and may be dated A.D. 40–50. The most characteristic is a hinged bow-brooch, in some cases tinned in imitation of silver, with the bow grooved or furnished with lateral projections (fig. 56). The opening in the catch-plate on the left is a reminiscence of the openwork seen on the more purely British specimens of La Tène and Early Roman date (fig. 57). The knob and moulding at the end of the foot, more or less pronounced in the three figures, develop later into the 'box' which constantly occurs on the harp-shaped brooches and assumes unusual proportions on one of the Aesica brooches.

The Aucissa type is widely distributed and not accurately dated but seems to belong to the early first century and to have been distributed from Gaul. The name is found in relief, sometimes reversed, on the head of several, and is of Keltic origin; but other makers are known, and specimens have been found in Italy, others as far afield as the Troad and the Caucasus, as well as in France and Germany. Two with the name AVCISSA have been found in Somerset and two more at Cirencester; two are in Hull Museum, one was found at Ham Hill (Taunton Museum), and another at Wroxeter in association with pottery dating

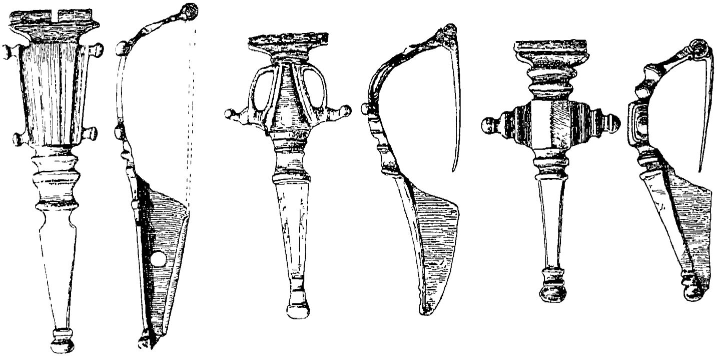

Fig. 56. Three hinged brooches, Hod Hill, Dorset. ($\frac{2}{3}$)

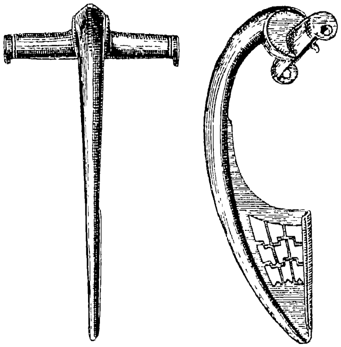

Fig. 57. Bronze brooch, Polden Hill, Som. ($\frac{1}{2}$)

A.D. 80–120. Several without inscriptions (as fig. 58) are exhibited in Case C, one from Hod Hill confirming the early date suggested. Some were evidently made before the Christian era, as the type occurs at Mont Beuvray (destroyed about 5 B.C.).

A well-preserved brooch from Kirkby Thore, Westmorland (fig. 59), is typical of an early series with bilateral spring (on either side of the head), with the chord held in position by a hook projecting from the head, to give tension to the spring. In this case the coils of the spring are protected by a half-cylinder, and there is also a wire threading the coils to give extra rigidity. The bow is decorated, the catch-plate is solid (marking an advance on the openwork plate of the transition period, as in fig. 57 from Polden Hill, Som., in the Iron Age Gallery); and the foot ends in a moulded knob. These features also appear on hinged brooches, which are both earlier and later than the present example (about A.D. 100).

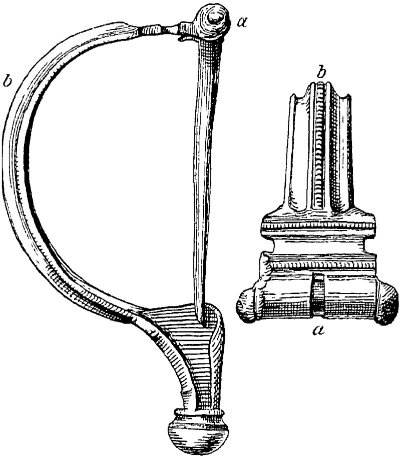

FIG. 58. Brooch of Aucissa type, London. ($\frac{1}{1}$)

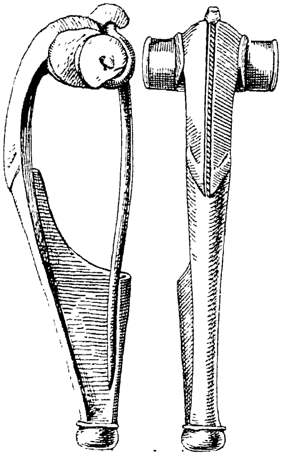

FIG 59. Bronze brooch, Kirkby Thore, Westmorland ($\frac{1}{1}$)

The harp-shaped brooch is a direct descendant of the type known as La Tène III; and those with a wire loop and transverse binding beyond the spring (figs. 60, 61) should be earlier than those with more solid loop and a moulded bar to replace the wire binding (figs. 62, 63). Again, those with the collar-moulding carried all round the bow may be taken as earlier than those with the bow flat on the inside, the moulding being confined to the outer face or front. There are a few finds that give precision to the dating. Two forming a pair with chain necklace, all of silver from Chorley, Lancs., were associated with coins showing that the deposit was made about A.D. 140, a date which is also indicated for the Backworth pair of brooches (with coin of Antoninus Pius, struck 139). Though the latter (fig. 62) shows stronger British influence in the decoration, all four are at about the same stage of evolution, having the same form of collar-moulding, though the Backworth loop is more elaborate. The peculiar formation of the bow can be traced to the Aylesford type, probably of Italian origin (*Early Iron Age Guide*, fig. 96), and the trumpet-shaped head was very popular in Britain, giving additional space for scroll-work and enamelling. Several examples with remains of coloured enamels have the inner face of the bow flat, and are presumably later than A.D. 140, when the moulding went all round. What may be called the Chorley type has a spiral spring of several coils on either side of the head with a chord passing within the bow; and from the outer ends of the coils issues a separate wire that forms the chain-loop (fig. 55). A less elaborate mechanism is seen on the later specimens.

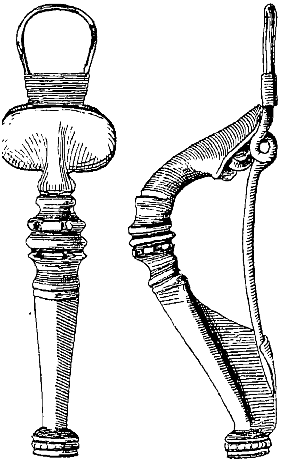

FIG. 60. Harp-shaped brooch, Kirkby Thore. ($\frac{1}{1}$)

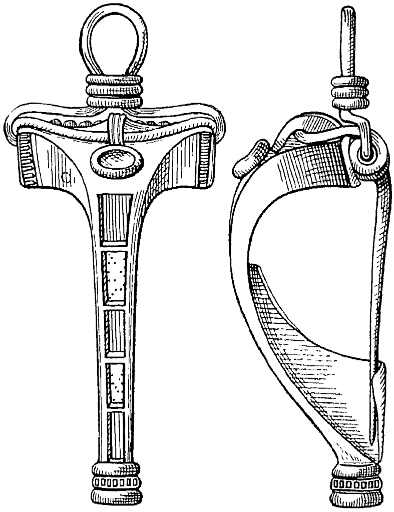

FIG. 61. Enamelled brooch with loop, Kingsholm, Gloucs. ($\frac{1}{1}$)

Parallel changes in the chain-loop and mechanism may be traced in another series, of which fig. 61 is an early member. Here the wiring is like that of fig. 60 except that the chord passes outside the head and is caught in a hook, above which is a stud, representing an earlier rivet or button, closing the hook. This stud later becomes a merely ornamental feature (fig. 63); the chain-loop assumes the solid form, and the pin is hinged, grooves on the cross-bar recalling the original spiral-spring. Oblong or square panels of enamel on this type (fig. 61) seem to precede a lozenge pattern on the bow, from the stud to the moulded foot (fig. 63).

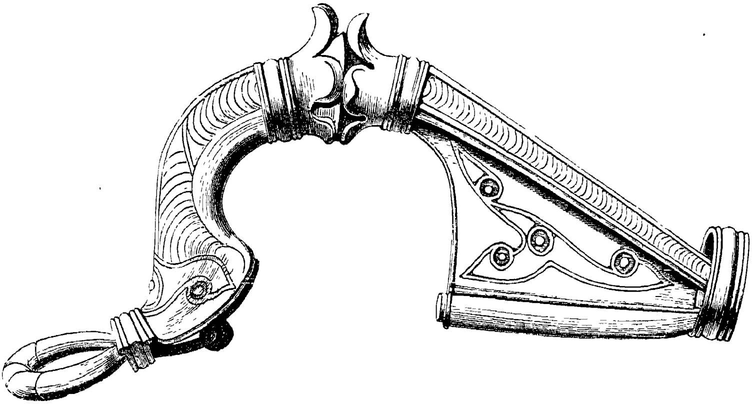

FIG. 62. Silver-gilt brooch, Backworth, Northumberland. (1/1)

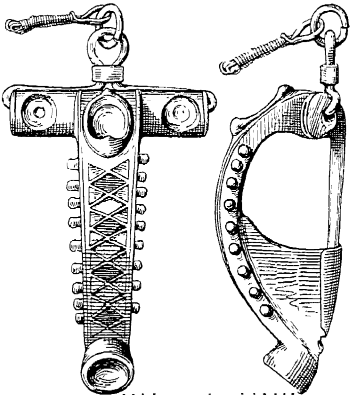

FIG. 63. Enamelled brooch with chain, London. (1/1)

With an early specimen like fig. 61 there was found on Lamberton Moor, three miles north of Berwick-on-Tweed, another enamelled brooch, of S pattern (as fig. 72). The outline as well as the enamel pattern of this type must be credited to native art, and it is not surprising that continental examples are very rare and confined to North-west Europe. They may be assigned to the period A.D. 100–150.

As the brooch face in this case is nearly flat, the pin has to be curved, and some of the pins of penannular brooches are bent in the same way. One of these with heavy moulded terminals like fig. 64 *a* was found interlocked with a bow-brooch of the later form of fig. 63, dating about A.D. 150. This form of brooch seems

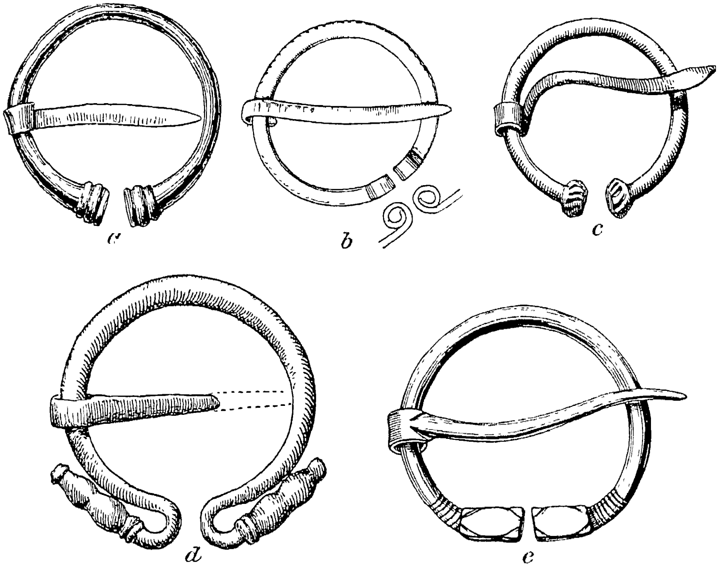

Fig. 64. Varieties of penannular brooch. ($\frac{1}{1}$)

to have persisted throughout the Roman period, the only variation being in the terminals. Several were found at Hod Hill, including terminals like fig. 64 *a* and *d*, but most from this site have the ends doubled back on the face. Others have the ends curled over the front (fig. 64 *b*) or outwards in the same plane as the hoop; more elaborate are the Omega brooches (resembling the Greek letter Ω) with moulded ends turned back in the same plane (fig. 64 *d*); but the most interesting type, common in England, has 'writhen knobs' (fig. 64 *c*), the terminal boss having a series of sloping grooves imitating a prototype of wire. In any case a stop is necessary at both ends of the hoop, to prevent the pin slipping through the opening after the hoop has been turned round under the point of the pin in use. In view of the association of a coin of Constantine with the Elton brooch, it is clear that the penannular type had a long life in Britain; and its descendants in the British Isles went through an extraordinary development between the fifth and eleventh centuries. The starting-point for these is what may be called the Welsh type (fig. 64 *e*), which the Anglo-Saxon invaders found in use among the Romanized Britons.

A few of the exceptional varieties of the bow-brooch may be noticed as they manifest a local evolution. The eye-brooch (German *Augenfibel*) is particularly rare in Britain, and the specimen from Northumberland (fig. 65) shows where the British maker of the silver-gilt brooch found with the Birdlip mirror derived his inspiration. The type obtained its name from the pair of holes, hollows, or double-rings stamped or engraved in the head just above the spring-cover; and this order is clearly chronological. The prototype has been found in Brandenburg, and developed specimens were in use on the Rhine in the early Roman period; even the latest variety is not found after the first century. Its distribution is unusually wide, but most are found in the Rhenish and Danubian provinces of the Roman Empire, from East Prussia to Belgium, and in Scandinavia.

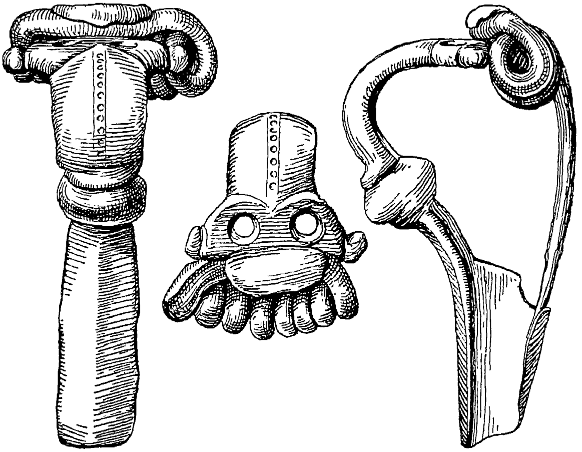

FIG. 65. Bronze 'eye-brooch', Northumberland. ($\frac{1}{1}$)

Early in the first century a common form abroad, derived from the eye-brooch, had a cylindrical cover for the spiral spring, and a broad bow, separated from a bird's-tail foot by a disk or lozenge plate (fig. 66). This military type is common throughout the Empire but is rarely found in Britain as at Hod Hill. One of the famous Aesica brooches was evolved from it about A. D. 200, and perhaps another descendant is the Water Eaton specimen (fig. 67), to which a parallel has been found at Hook Norton in the same county. The disk threaded on the bow survives in a rudimentary form on a third-century type (fig. 68), with solid cross-bar, the parent of the common crossbow brooch of the late third and fourth centuries (fig. 69). An elaborate gold specimen is shown from Odiham, Hants.

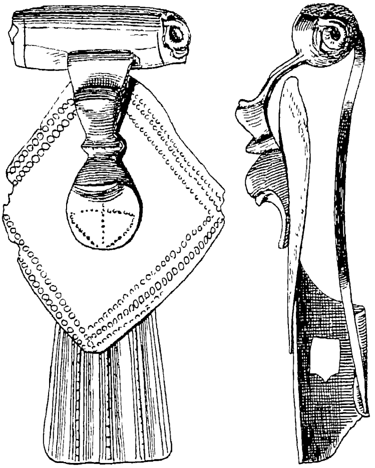

FIG. 66. Brooch with lozenge plate, Lincoln. ($\frac{1}{1}$)

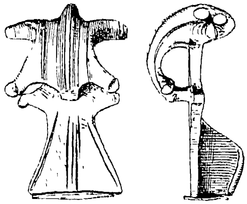

FIG. 67. Tinned brooch, Water Eaton, Oxon. ($\frac{1}{1}$)

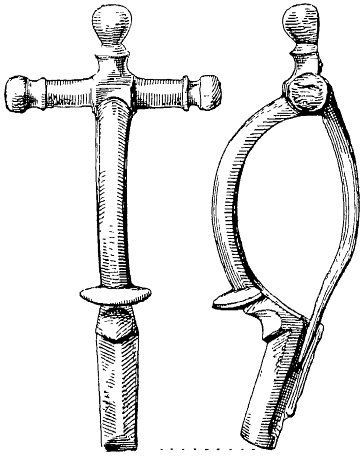

FIG. 68. Brooch with cross-bar, Colchester. ($\frac{1}{1}$)

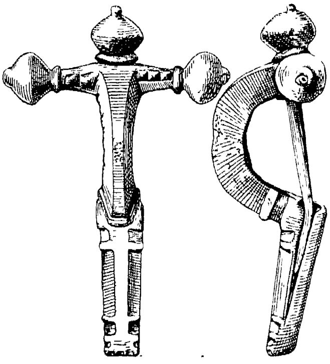

FIG. 69. Crossbow brooch, St. Paul's, Lincoln. ($\frac{2}{3}$)

The knee-brooch is characteristic of Germany but is occasionally found in Britain, either with angular or rounded profile (as fig. 70). The catch-plate is either in the same plane as the bow or at right angles to it, and its great depth is a late feature. The type belongs to the period A. D. 150–250, and its spiral spring was protected by a half-cylinder.

Enamelled brooches date from the second and third centuries and are common in Britain and abroad, especially in Belgium, where Namur seems to have been a manufacturing centre. Some of the forms thus decorated are essentially bow brooches, as for example fig. 71, perhaps a later simplification of fig. 67: here the chain-loop is in one piece with the bow, and the pin is hinged. Prominent among the enamels that are independent of the bow brooch is the characteristic British S or dragonesque brooch (fig. 72), mostly found in the North of England. A chain connects a diminutive pair probably from Faversham, Kent; and the normal size has curves and colouring that reflect the native taste of the second century. About twenty have been found in Britain and only four on the Continent.

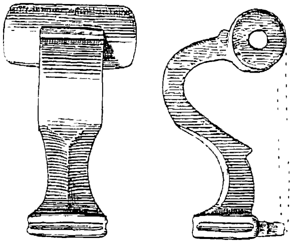

FIG. 70. 'Knee-brooch', Brough, Westmorland. ($\frac{1}{1}$)

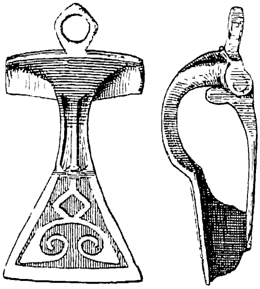

FIG. 71 Bronze brooch, enamelled and tinned. ($\frac{1}{1}$)

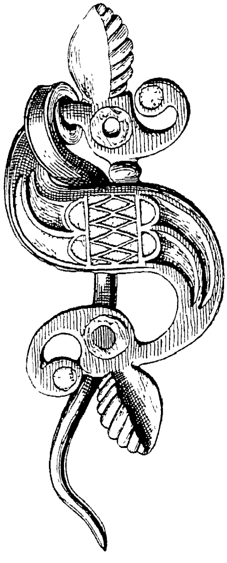

FIG. 72. Enamelled S-brooch, Norton, Yorks. ($\frac{1}{1}$)

Many enamelled brooches are of fanciful forms, and some are illustrated with the heraldic equivalents of the colouring (fig. 73). One of the commonest (*a*) has the front shaped as a low cone with coloured wedges; another (*b*) may represent a military standard (like the enamel from Brough in this Case). Several are shaped like birds, especially the cock (fig. 74), and horsemen are by no means uncommon.

The swastika, or fylfot, is not an unusual brooch-form (fig. 75) and dates from the middle Roman period. It occurs also in Germany, and was no doubt regarded as a sacred symbol, this being an early and widely spread representation of the sun.

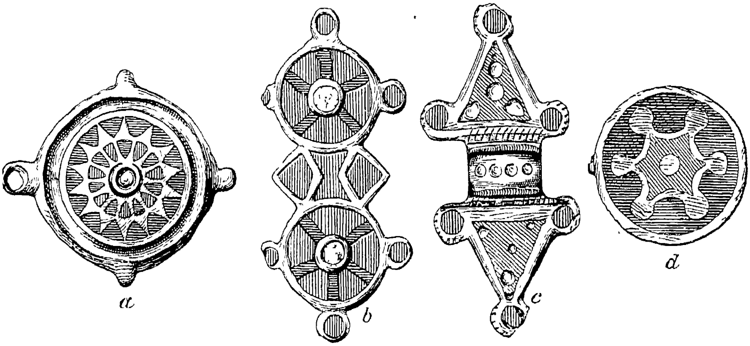

Fig. 73. Varieties of enamelled brooch. ($\frac{1}{1}$)

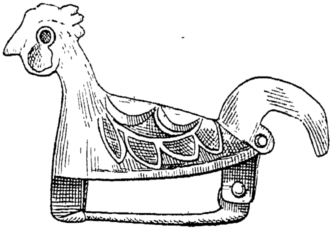

Fig. 74. Enamelled brooch in form of cock, Lincoln. ($\frac{1}{1}$)

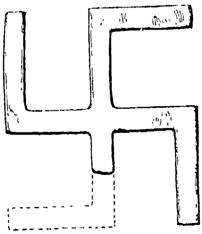

Fig. 75. Bronze swastika brooch, Brough, Westmorland. ($\frac{1}{1}$)

Several examples of the buckler type of brooch have been found in Britain, circular with small knobs round the edge and a conical centre. One from Faversham had enamel round the margin; those from Fenchurch Street, London, and Chitterne Down, Wilts., are plain (Case C). Six others were described by the late Professor Haverfield, who referred them to the second and early third centuries.

A common type in the later Roman period, perhaps derived from the buckler-type, has in the centre a conical or bevelled setting of coloured glass or stone, the outline being circular or oval (fig. 76). Those from the Stony Stratford hoard already mentioned (p. 36) are gilt as usual, but have, in addition, elaborate tooling on the front. This kind of brooch was worn, even if not made, by the Anglo-Saxon invaders; and specimens from their graves are exhibited in the Iron Age Gallery. With the Stony Stratford specimens is a disk brooch with a zone of rings round the centre, once enamelled; somewhat similar examples are exhibited in Case C.

The group of jewellery found 'within a few yards of the entrance to the caves at New Grange', five miles west of Drogheda in 1842, seems to have been accompanied by a denarius of Geta (died 212), but the gold finger-rings, bracelets, and chain probably date from the fourth century. The rings have beaded wires in volutes on the shoulders, and oval nicolo-paste bezels. One of the same type was found near Witham, Essex, with coins ranging from A.D. 335–445; another with a boat-burial at Snape, Suffolk; and a third, of the fourth century, is published from Sissy, near St. Quentin..

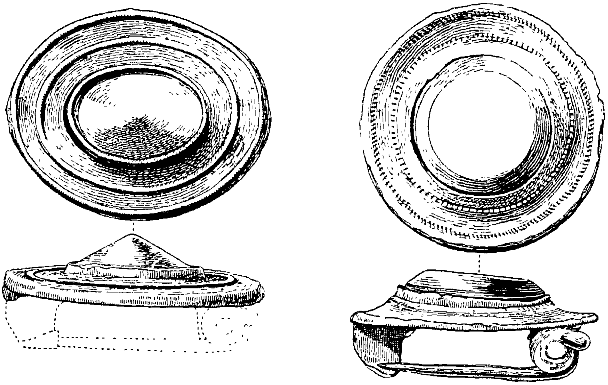

FIG. 76. Gilt brooches, London and Faversham. ($\frac{1}{1}$)

Professor Haverfield recorded twenty-five presumed Roman finds in Ireland, but many are isolated coins; and the most important are exhibited in this room (New Grange, Coleraine, and the oculist's stamp from co. Tipperary). Mention should also be made of a gold armlet consisting of two stout wires, waved and forming loops, with a hexagon plate in front on which are six C-shaped scrolls recalling the Amazon shield of the Romans. It is said to come from Ireland, but its date is at present uncertain. The Romans never set foot in Ireland, and some of the hoards may have been due to piracy on the west coast of Britain, the Scots having given trouble in this direction during the fourth century.

The treasure found at Backworth, Northumberland, in 1812, has several interesting features and is particularly rich in works of art on a small scale, which can be dated with some precision, as the latest of the accompanying 290 coins was struck A.D. 139. The silver sacrificial vessel, called a *trulla* or skillet (fig. 77), contained the smaller objects, and the mirror (now imperfect) served as a cover. The elaborate handle, originally gilt, has floral designs in relief and an inscription MATR(IBVS) FAB(IVS) DVBIT(ATVS), evidently an offering made by Fabius Dubitatus to the Mother-goddesses (p. 28). One of the gold finger-rings (fig. 78) is dedicated to the same divinities, though the remainder of the inscription is uncertain. Another ring (fig. 78) has an oval nicolo intaglio with Cupid leaning on a pick-axe; two others have globules flanking the bezel, which contains a nicolo intaglio (fig. 78). There is also a good example of the snake pattern (fig. 78) in silver, two others being exhibited from Buckinghamshire.

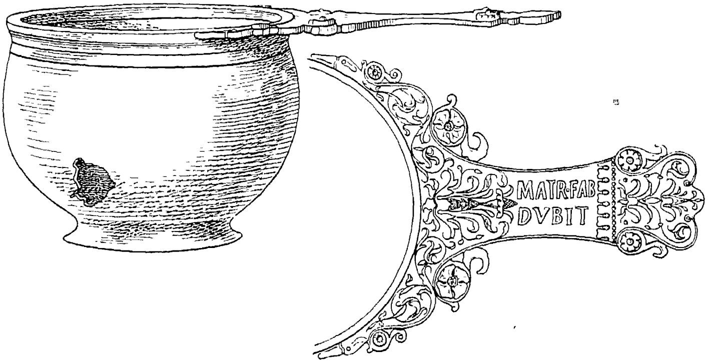

FIG 77. Silver vessel with inscribed handle, Backworth. ($\frac{1}{3}$)

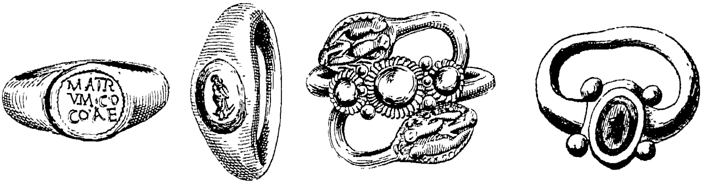

FIG. 78. Four finger-rings from Backworth hoard. ($\frac{1}{1}$)

British and Roman ornamental motives are blended in the fine harp-shaped brooch (fig. 62) referred to in another connexion (p. 54). The Backworth spoons are of silver and comparatively small: two have the ordinary pear-shaped bowl (as fig. 33) and elbow at the junction with the stem, the third having a circular bowl (*cochleare*), like that illustrated from Essex (fig. 34).

In the hoard were also two long gold chains with figure-of-8 links and wheel-shaped pendant of eight spokes, as well as a gold crescent attached to the chain at some distance (fig. 79). The chain was worn double round the neck with the wheel at the back and the crescent hanging in front. A gold bracelet has links consisting of a loop and globule, with a similar gold wheel. Both wheels and crescents figure also in the group here exhibited from Dolaucothy, Pumpsaint, near Llandovery, Carmarthenshire; also at Newstead, Melrose. The amulets are evidently connected with the worship of the sun and moon, though the wheel is frequently found in Gaul, and occasionally in Britain, as a form of currency. Another specimen was found at Pfünz on the Rhaetian Wall in Upper Germany (destroyed about A. D. 233); a wheel with crescent and double-axe from the Rhone valley in the Greek and Roman Department (Gold Ornament Room, *Cat.* no. 2975) matches one found at Balesme, Haute-Marne, in the Millon collection. A similar chain with crescent has been found with a cremation in Vienna.

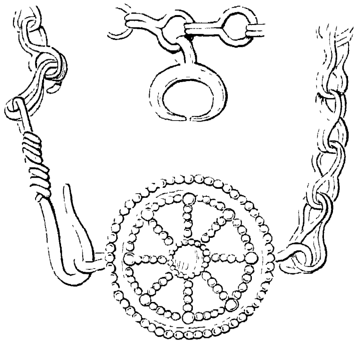

FIG. 79. Gold chain and ornaments, Backworth hoard. ($\frac{1}{1}$)

The Llandovery chain, apart from the amulets, closely resembles that found with bracelets and finger-rings at New Grange (p. 61), and both are degenerate examples of the pattern well seen in the triple chain found with coins of Marcus Aurelius (A. D. 161–80) on the Roman Wall near Newtown, Carlisle, in 1860. The date is little later than that of the Backworth treasure.

Two small bracelets of gold in the Llandovery treasure are interesting in connexion with the snake finger-rings of Backworth. One, now unwound, has green glass eyes, and tapers gradually to the tail: the other is a broad band forming half a circle (originally hinged to the missing portion), and between the two heads is another member set with an oval sard (fig. 80). Besides the silver pair from Castlethorpe, Bucks. (fig. 81), associated with coins dating A. D. 138–69, and a similar pair (not in the Museum) found near Bury, Lancs., with coins down to Carausius (A. D. 286–93), there are other snake-bracelets of gold from Newport Pagnell, Bucks., and from a burial at Southfleet,

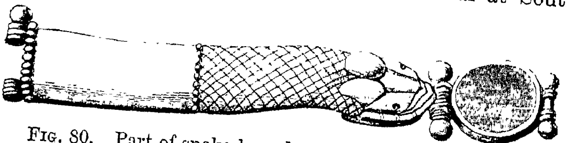

FIG. 80. Part of snake-bracelet, Llandovery hoard. (3/4)

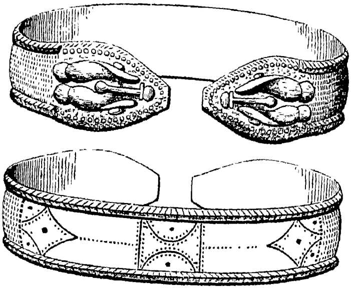

FIG. 81. Pair of silver snake-bracelets, Castlethorpe, Bucks. (2/3)

Kent (p. 65); also silver fragments in the group from Slay Hill Saltings (p. 65). Their number and uniformity suggest that the snake had some religious significance, and was worn as a charm.

The jewellery (pl. III, top) found two miles south-east of Rhayader had been deposited in a crevice of the Carregwynion Rocks in the parish of Nantmel, Radnorshire, and consists of two good bracelets made up of oblong plates set with oval carnelian or blue paste and linked with pairs of hooks and eyes, the fastenings being masked by gold plates stamped with Amazon shields; also a solid gold bracelet in two pieces linked by pairs of hinged oblong plates which are enamelled in dark blue and light green, the design being more British than Roman. One of these oblong plates was melted down before reaching the Museum. The main portions of the bracelet are ornamented with applied gold

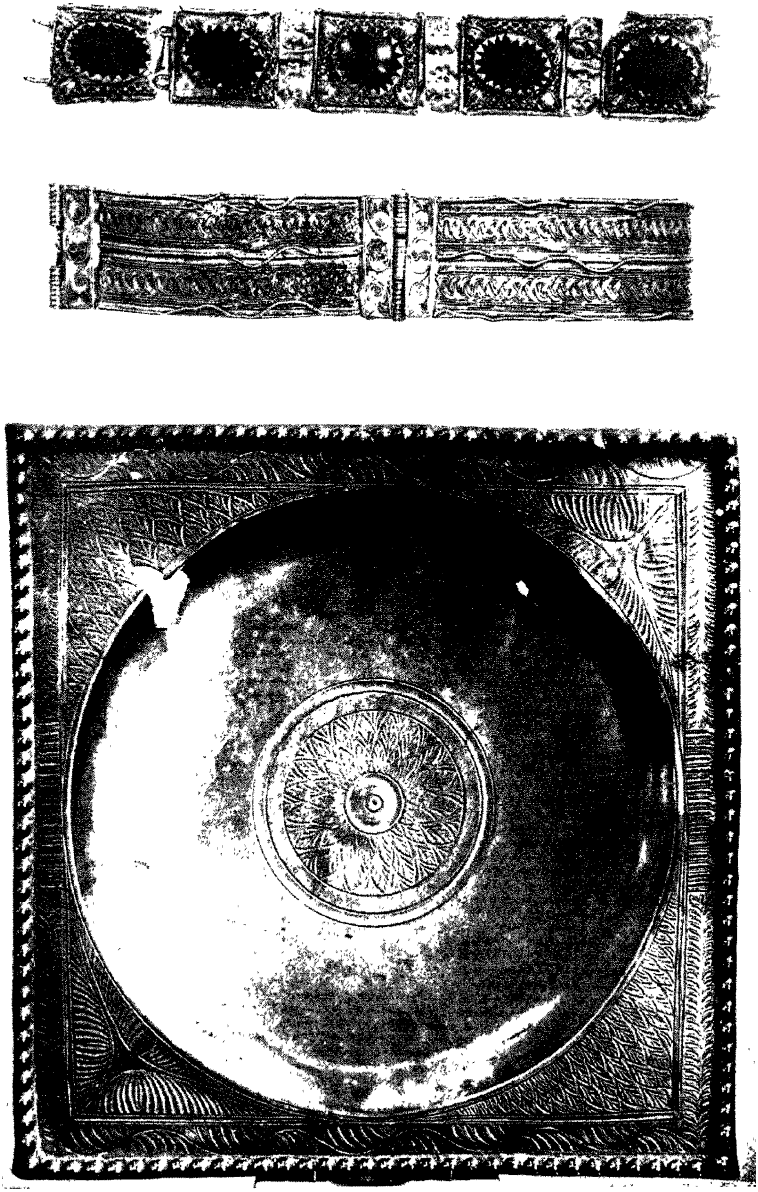

Plate III. Jewellery from Rhayader (½): Silver Dish from Mileham, Norfolk. Breadth 14¾ in.

(Cases D, 39, *see* pp. 64, 86)

wire twisted and arranged in straight and guilloche pattern. With these was a massive gold ring (over 1 oz.) with a bevelled oval bezel of sardonyx, having an ant cut in intaglio. The bracelets are probably of the second century, but the ring may be about A. D. 100, and belongs to a type described on this page.

Probably of the later Roman period is the jewellery from an inhumation at Southfleet, Kent. The tomb was of stone, covered with two large slabs each with an iron ring for lifting. Within were two lead coffins, which are supposed to have been cased with wood, as several large nails with flat heads were found in the dust, but these may have another significance (p. 43). The skeletons were of children; and with one was a gold chain (resembling a fob-chain) originally set with bluish green stones and pearls, with three pendants; also a pair of gold bracelets with terminals in the form of serpents' heads, and a gold finger-ring with conical setting.

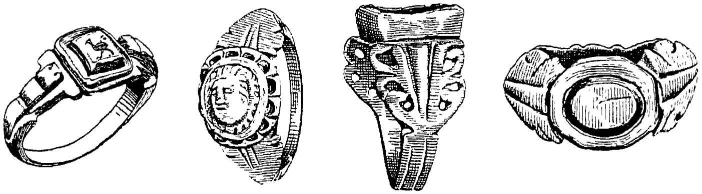

FIG. 82. Four finger-rings, Sully Moors, Cardiff. ($\frac{1}{1}$)

Finger-rings in gold, silver, and bronze are fairly common, and reveal periodical changes of fashion. During the early Roman period in Britain there is a marked absence of angularities, the hoop being often of circular section, with a gradual expansion to form a flat bezel, which is often set with intaglio gems of sard, nicolo, jasper, onyx, or other stones. A good specimen from Rhayader is in Case D. The group found on Slay Hill Saltings in the Medway marshes seems to date from the late second century (coins of Marcus Aurelius, A. D. 161–80), and includes part of two torcs and two silver finger-rings of the plain type (as fig. 78, no. 2) with oval sard intaglios; also several fused together of the same type.

The massive gold ring with angular shoulders in open work from Ilchester, Somerset, can be approximately dated, as the bezel is set with a gold coin of Severus Alexander, who reigned A. D. 222–35. The coin is in good condition and is not likely to have been long in circulation; hence this type of ring goes back at least to the middle of the third century, and had a long life, as the following hoards will show.

The four finger-rings (fig. 82) from the hoard found in 1899 on Sully Moors, near Cardiff, can be approximately dated by the associated coins, and illustrate a type that may be considered characteristic of the fourth century, having an oval bezel set with nicolo or other stone, and broad angular shoulders ornamented with a rather sketchy palmette. The silver coins ranged between 180 and 267, and the gold between 286 and 306, which Mr. H. A. Grueber explained by supposing the original owner to have collected only the finer metals, neglecting the baser pieces current after A. D. 267. The deposit seems to have been made between the years 306 and 310, and the rings may be a few years earlier (say A. D. 280).

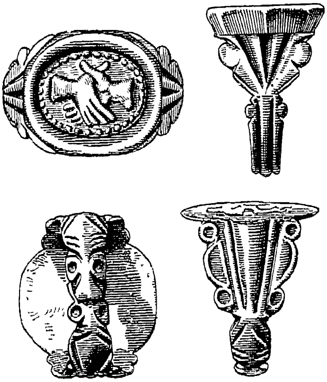

Fig. 83. Two finger-rings, Grovely Wood, Wilts. ($\frac{1}{1}$)

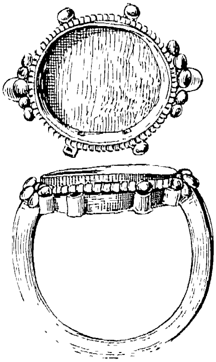

Fig. 84. Gold finger-ring, Corbridge, Northumberland. ($\frac{1}{1}$)

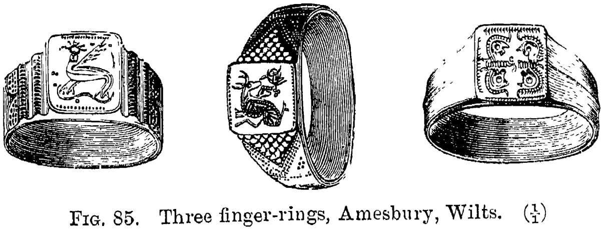

Fig. 85. Three finger-rings, Amesbury, Wilts. ($\frac{1}{1}$)

A fine example of the type, still earlier if the coin is contemporary, is of gold from Ilchester, Somerset, the bezel consisting of a gold coin of Severus Alexander, who reigned A. D. 222–35.

It is instructive to compare these with the rings (fig. 83) found with coins in Grovely Wood, Wilts., 1906, the whole deposited in two small pottery vases about A. D. 395. The rings are damaged and probably a little older, showing that the Sully Moors type lasted without much change throughout the fourth century. The clasped hands on one of the bezels occur on a cameo bezel in this Case from Bradwell, Essex, also on mediaeval and later finger-rings.

In 1908 a number of gold coins were found at Corbridge, Northumberland, having been deposited about A. D. 385–7 with a gold ring (fig. 84). This not only has pellets at the junction of hoop and bezel, but others surmounting small pillars at intervals round the bezel, which is now empty.

A group illustrating the transition from Roman to Anglo-Saxon style comes from Amesbury, Wilts., where three silver finger-rings (fig. 85) were found in 1843 inside a pot with silver and small bronze Roman coins ranging from Postumus and Tetricus to Theodosius II (son of Arcadius), who reigned A. D. 408–50. The helmeted heads find a parallel in a gold ring from Richborough ; and the animals and bird on the others recall the devices of Anglo-Saxon coins called sceattas in the seventh century. The type of ring is, however, Roman and quite distinct from Anglo-Saxon specimens of pagan or Christian times ; and another, of silver, with dotted figure of a bird on the square bezel, is included, with the tongue of a large buckle and engraved bowl of spoon, in a hoard of silver coins (A. D. 360–423) found at Guisborough, Yorks (Case D).

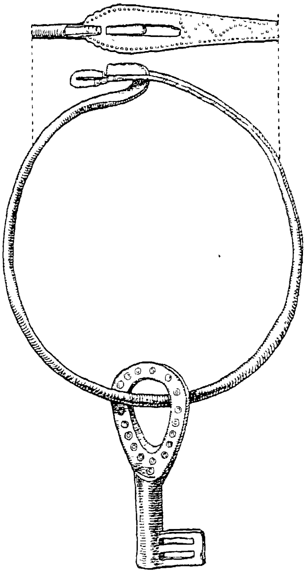
FIG. 86. Bracelet with key, Coldham Common, Cambs. (½)

Ornaments for the arm in precious metals have been already mentioned from Backworth, Rhayader, Castlethorpe, and other places, generally of the snake pattern. Bracelets or bangles of plain bronze or twisted wire are common in unburnt burials of the later Roman period, and are generally fastened with hook and eye. A specimen (fig. 86), more elaborate than usual, has a hooked end passing through a slot in the other, and was used to attach a key to the wrist. Another type represented is the wrist-purse (as fig. 87), with a large boat-shaped receptacle for coins. The Museum specimens are imperfect, but the illustration shows one with the cover and catch complete, found near Hexham containing gold and silver coins from Nero to Hadrian. Attention may be drawn to a chain-bracelet from London in this Case, with an equal-armed cross that may well be a Christian symbol.

Other articles of the toilet are here shown, including several mirrors of speculum metal (white bronze), such as are frequently found in graves. One was included in the Backworth hoard, deposited about A. D. 140 (Case D); a small one from Coddenham, Suffolk, has a cover bearing the head of Nero; and three have holes by way of ornament round the edge (as fig. 88). There are pins of bronze in great variety, tweezers, nail-cleaners, and ear-picks; also long narrow spoons (*ligulae*) for extracting stibium or kohl from the narrow-necked glass bottles, which are often erroneously called tear-bottles (as fig. 123). Most of the Roman beads are melon-shaped, made of a glass frit or faience originally covered with a turquoise glaze, as in ancient Egypt.

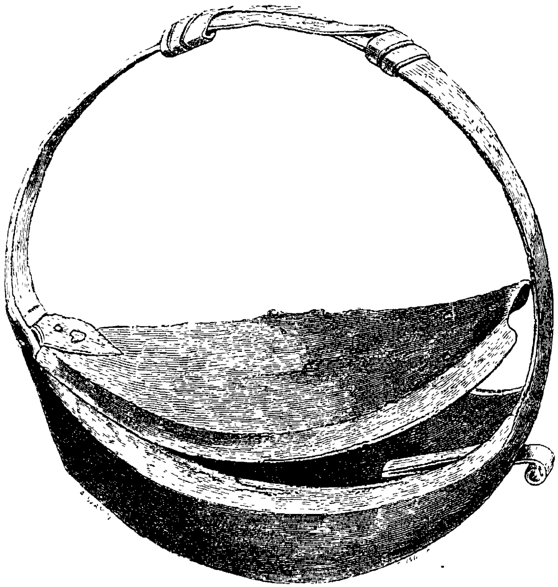

FIG. 87. Bracelet purse of bronze, Housesteads, Northumberland. ($\frac{2}{3}$)

Jet, which was obtainable from the Upper Lias beds at Whitby and other places, was extensively used for personal ornaments and small carvings: one representing two Cupids is here exhibited, from the breast of a skeleton at Colchester.

A grave-deposit that can be dated with some confidence is exhibited in this Case. Accompanying the skeleton of a child in a leaden coffin (exhibited in Cases 2-3) in Borden parish, on the Watling Street near Sittingbourne, were two gold bracelets—one of twisted wire like several in this Case, and the other a tube of thin metal; another of jet, and a gold finger-ring with angular shoulder much like those found on Sully Moors, Cardiff, and dated by coins about A. D. 280.

In default of jet, shale or cannel (candle) coal was much in demand before and during the Roman period for making bracelets, pins, and other objects, such large slabs as the three exhibited here being quite exceptional. The main supply came from the neighbourhood of Kimmeridge in the Isle of Purbeck, and traces of local workshops have been discovered. The most usual form is generally known as 'coal-money', a name due to the erroneous idea that these 'coal' disks were used as currency. Their abundance is due to the extensive manufacture of bracelets, and the 'chucks' or interiors cut out on the lathe are nothing but waste products of the industry. The holes in the face were for fixing the slab on the lathe (fig. 89). Pins of this material

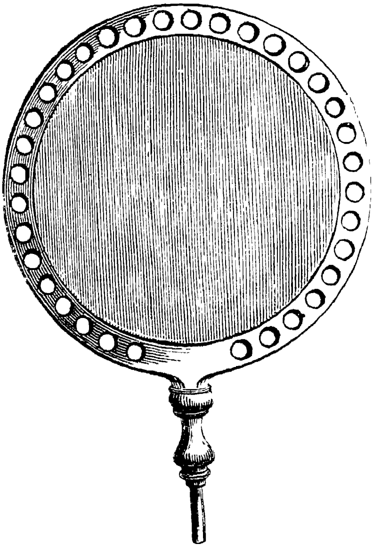
FIG. 88. Mirror from Deveril Street, Southwark. D. 5·3 in.

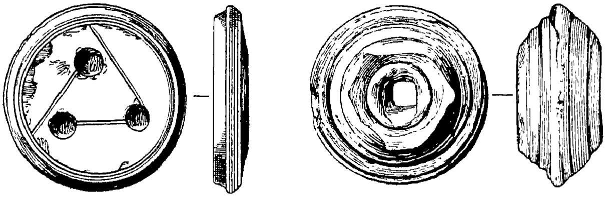
FIG. 89. Waste disks of Kimmeridge shale. ($\frac{1}{2}$)

often have a polygonal head (fig. 90), the specimen figured having been found, with an ear-ring of gold wire with slip-knot for adjustment, in a lead coffin at Bexhill near Sittingbourne. Another gold ring of the kind was found in a child's burial at Moorfields, London, with jet rings and a gold coin of Salonina, the wife of the Emperor Gallienus, who reigned A. D. 253–68.

Shale is one of the materials used for spindle-whorls, others being pottery, lead, glass, bone, and stone. The whorl gave momentum to the spindle which passed through the central hole (fig. 91), and served not only to spin the wool or flax from the distaff, but also as a spool for winding the thread when spun. As in the modern reel of cotton, there is a cut in the top to hold fast the end of the thread. The spindle-tree (*Euonymus Europaeus*) often furnished the straight rods used in this domestic industry.

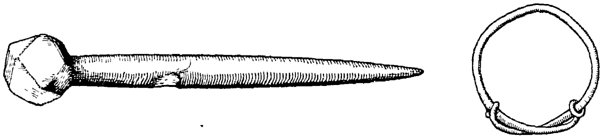
FIG. 90. Jet pin and gold ear-ring, Milton, Sittingbourne.

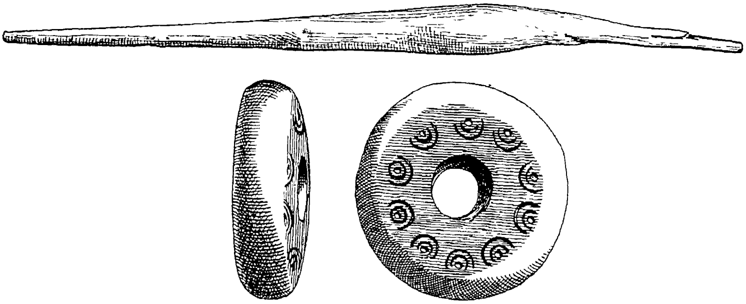
FIG. 91. Spindle and bone whorl, London. ($\frac{7}{8}$)

The precise use of three oblong shale panels (fig. 92) in Case E is at present unknown, but they are good examples of the local industry. All come from Jordan Hill, Weymouth, only 15 miles from Kimmeridge itself; and another found by Gen. Pitt-Rivers in the Romano-British village at Rotherley, Wilts., furnished the design for the binding of his collected works. The largest in the Museum is 12·8 in. by 9·5 in. and 0·4 in. thick, but one found in the Preston cemetery, Jordan Hill, measured 20 in. by 16 in. All in Case E are of the same thickness, and rough or scored at the back, perhaps to key plaster, which suggests that they were let into the inner wall of a house, like the slabs of marble in Cases 44-6.

Except for dating purposes coins are omitted from the Guide as they belong to the Department of Coins and Medals; but moulds for producing coins by casting (as opposed to striking) are treated as antiquities, and specimens are exhibited in Case C. Large numbers were found 1820-1 in a field at Lingwell Gate, Wakefield, Yorks., about 1½ miles from the spot where upwards of 40 lb. weight of Roman coins were found in 1812. Many Emperors from Hadrian are represented, and the coins are not later than A. D. 235 (Severus Alexander and his mother Julia Mamaea). Crucibles have been found, and in some cases the cast coins were still in the moulds, which were made by pressing struck coins into clay and placing face to face the impressions of reverse and obverse. Into the space between them was poured the molten metal, and as piles of the moulds have been found together, it is clear that many

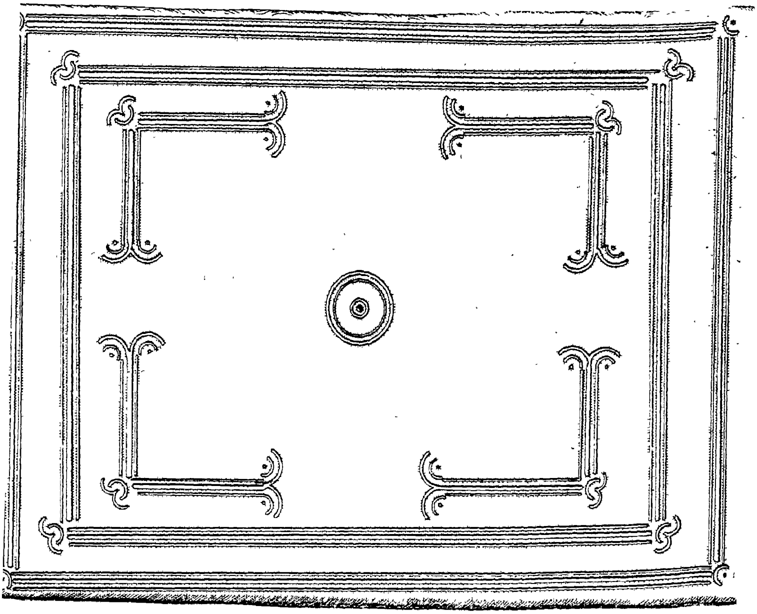

FIG. 92. Engraved panel of shale, Weymouth, Dorset. (⅓)

coins were produced at each operation. These were in a sense forgeries, but were perhaps issued by the Roman officials to meet a local or temporary shortage.

Most of the moulds were made from *denarii* (called by collectors 'third brass') almost entirely of the Emperors from Septimius Severus to Maximinus inclusive (A. D. 193–238); but the large thin coin known as the *follis*, introduced under Diocletian in A. D. 295–6, was cast at Duston, Northants., in the early years of the fourth century. The process is illustrated in Case C, and the collection also includes moulds probably from the Cardike, Lincs. (coins of Constantine and his mother Helena, about A. D. 327).

Coins are known to have been struck in London during the brief independence of Britain under Carausius (A. D. 286-93), and with two exceptions under the Emperors who reigned from the death of Allectus in 296 to 326. The mint was then closed by Constantine, to be reopened about 368, the most common of this series being struck by Magnus Maximus (383–8). The site of the Roman mint is uncertain, but it is significant that at the Tower of London, close to the modern Mint, was found the silver ingot exhibited in Case D, with the stamp EX OF(FICINA) FL(AVII) HONORINI (fig. 93) in association with three gold coins—one of Honorius (393–423) and two of Arcadius (383–408). It weighs 1 lb. Troy (374 grams) and came to light in 1777 when the foundations of the Ordnance office were being dug; and it is possible that Flavius Honorinus was in charge as late as 393. The *Notitia Dignitatum* (early fifth century) mentions a high Treasury official in London at that date. There was probably another mint at Colchester, and

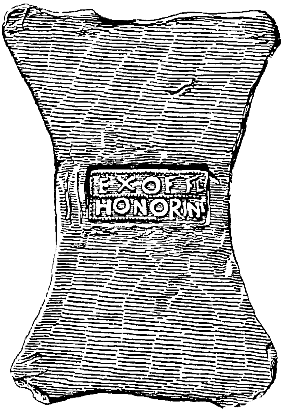

FIG. 93. Silver ingot, Tower of London. ($\frac{1}{2}$)

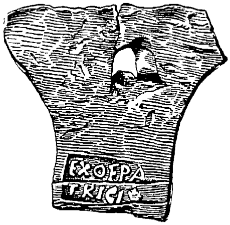

FIG. 94. Part of silver ingot, Coleraine, Co. Derry. ($\frac{1}{2}$)

a third at Richborough, where a similar ingot of silver has been found (Canterbury Museum).

The hoard found in 1854 at Ballinrees, in the parish of Macosquin, Co. Derry, 3½ miles S.W. of Coleraine, is important in itself and of special interest in view of the scarcity of Roman remains in Ireland. It dates from a period when Britain was being constantly raided by Scots from Ireland, and may be looked upon as some one's share of booty. Of the coins 1,483 were catalogued, ranging from Constantine II to Honorius and Arcadius, with one assigned to Constantine III. The two latest of Honorius are inscribed VOT X MVLT XV (A. D. 403-5) and VOTIS XXX MVLTIS XXXX; and the hoard was probably deposited about 406-8. It included two imperfect axe-shaped ingots of silver, inscribed respectively EX OF(FICINA) PATRICI (fig. 94) and CVRMISSI, of a form common about A. D. 400, each stamped with a moneyer's or controller's name, and weighing about 1 lb., like that from the Tower of London (fig. 93). The first stamp, 'from the workshop of Patricius', is an interesting coincidence, though St. Patrick only went as a missionary to Ireland in 432. The second name is otherwise unknown

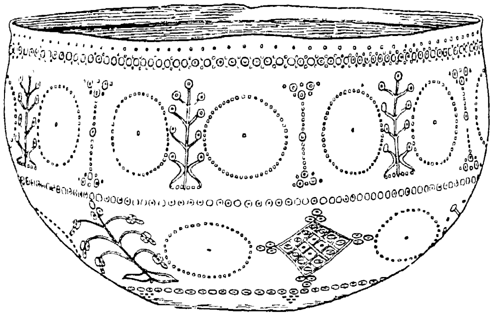

FIG. 95. Silver bowl from Coleraine hoard. (⅓)

The thin silver bowl (fig. 95) is hemispherical, with designs punched in dots and circles from the outside. The diameter is 7 in. and several pieces are missing; but a certain likeness in profile to the Samian bowl type 37 is emphasized by the two zones of ornamentation, the alternate rings and formal foliage being analogous to the medallion variety of Samian decoration common 200 years before the deposit. The fragments of silver plate (fig. 96), on the other hand, illustrate a geometrical style that is well seen in the series from Gallo-Roman burials of about A. D. 400 at Vermand, near St. Quentin, and was perpetuated in Teutonic metalwork of the fifth century both in England and abroad. To

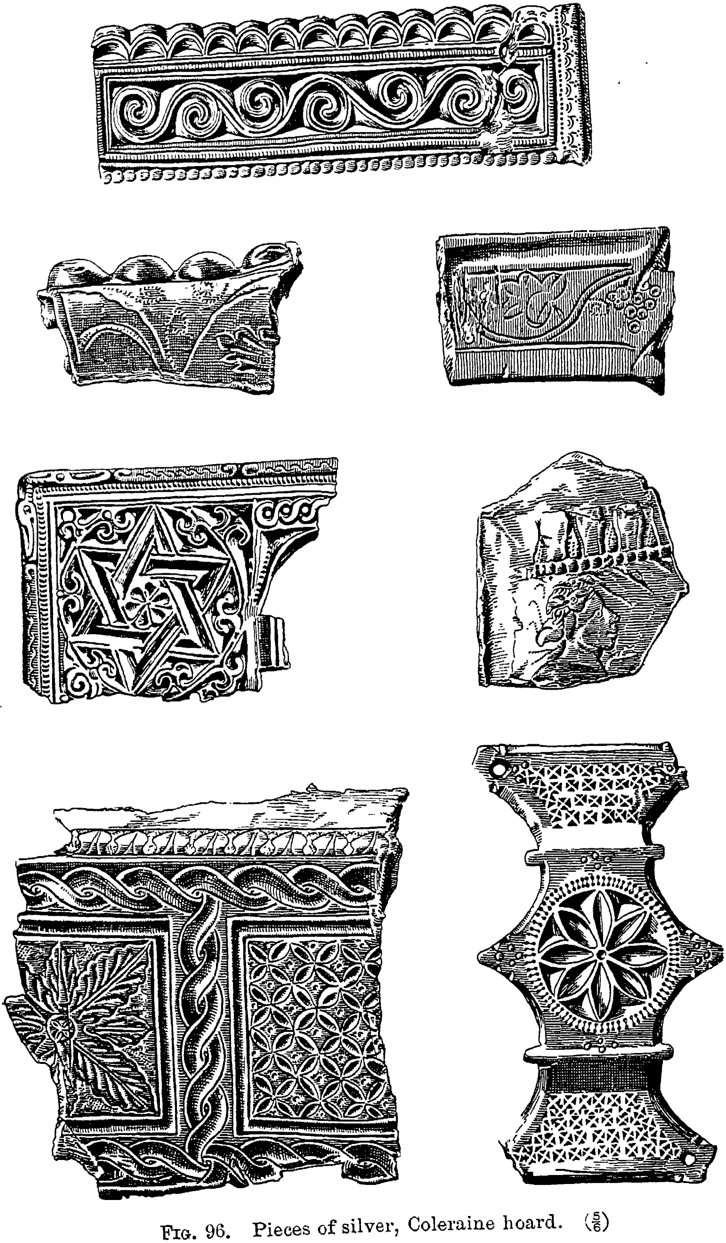

FIG. 96. Pieces of silver, Coleraine hoard. $(\frac{5}{6})$

the same period probably belongs the bronze fragment from London Wall (fig. 97).

Military diplomas, consisting of pairs of engraved bronze plates joined together like writing tablets (fig. 30), were certificates of honourable discharge from the Roman army, and four fragmentary specimens are exhibited (Case B). They conferred civil privileges on the veteran soldier, including Roman citizenship for his wife and children; and the originals were filed at Rome on the wall behind the temple of Minerva, copies being sent to those concerned.

The expanded Latin text may be seen on the adjoining screen, together with a translation, which is here summarized, with explanatory notes in brackets. The earliest bears a date equivalent to A. D. 103 and was found in 1812 at Malpas, Cheshire. The Emperor Trajan, surnamed 'of Germany and Dacia', son of the deified Nerva, head of the Sacred College, in the seventh year of his reign, three times acclaimed Imperator, and five times Consul, Father of his Country, has given to the cavalry and infantry serving under Lucius Neratius Marcellus in Britain in the four wings — 1st Thracian, 1st Pannonian, the Sebosian Gauls, and the Spanish Vettones, Roman citizens (from between the Douro and Tagus in Portugal)—and in the eleven cohorts—1st Spanish, 1st Vangiones, 1,000 strong (from Rhine near Worms), 1st Alpini, 1st Morini (from near Boulogne), 1st Cugerni (from Rhine near Düsseldorf), 1st Baetasian (neighbours of Nervii and Tungri), 1st Tungrian, 1,000 strong (from near Tongres, Belgium), 2nd Thracian, 3rd Bracaraugustan (from Braga, Portugal), 4th Lingones (from Langres, France) and 4th Dalmatian—who have served twenty-five years or more and are named below, the Roman citizenship for themselves, their children, and their descendants; also the recognition of their marriage with those who are their wives at the date of this grant, or in the case of unmarried, any wives they may subsequently marry, provided they only have one each. Dated the xiv of the Kalends of February (19th January), in the second consulship of Manius Laberius Maximus and Quintus

C.C.L. ASHOKNAGAR, HYD

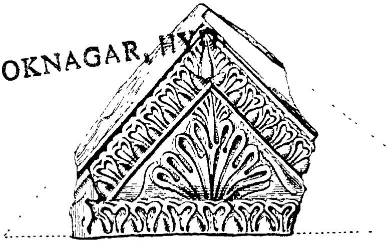

FIG 97. Triangular bronze plate, London Wall. (½)

Atilius Agricola (A. D. 103); and addressed to Reburrus the Spaniard, son of Severus, inferior officer in the 1st Pannonian squadron, the Tampian, commander Caius Valerius Celsus. An authentic copy of the bronze tablet set up at Rome on the wall behind the temple built by the deified Augustus to Minerva. The names of seven witnesses follow.

The next was issued two years later, and was found on Sydenham Common, Kent, in 1806. The Emperor Trajan (titles as before) has given to the cavalry and infantry serving in Britain in the two wings—1st Tungrian and the Classiani, Roman citizens —and in the eleven cohorts—1st Celtiberian (from central Spain), 1st Spanish, 1st Lingones, 1st Vardulli the Faithful (between Pyrenees and Cantabrian mountains), 1st Frisiavones (near mouths of Rhine), 1st Nervii (from the Ardennes), 2nd Vascones, Roman citizens (south-west of Pyrenees), Asturians, Pannonians, Dalmatians, and others—who have served twenty-five years or more, the Roman citizenship, as before. Dated in the consulship of Gaius Julius Bassus and Gneius Apanius Dexter (A. D. 105).

The third belongs to the next reign and was found in 1760 at Stannington, Yorks. The Emperor Hadrian, son of the deified Trajan, surnamed 'of Parthia', grandson of the deified Nerva, head of the Sacred College, in the eighth year of his reign, three times Consul, Proconsul, has given to the cavalry and infantry who have served in the six wings—1st Spanish, the Asturian, Picentine, Petrian, and others—and in the twenty-one cohorts— 1st Spanish, 1st Frisiavones, 1st Hamian Archers, 1st Lunuci (between Cologne and the Meuse), 1st Vangiones 1,000 strong, 1st Baetasian, 1st Dalmatian, 1st Aquitanian, 1st Menapian (near mouth of Meuse), 1st Cugerni, Trajan's Ulpian, Roman citizens (from Rhine near Düsseldorf), 1st Vardulli, 1st Batavian (from mouths of Rhine), 1st Tungrian, 2nd Lingones, 2nd Asturian, 2nd Dongones, 2nd Nervii, 3rd Bracaraugustan, 3rd and 6th Nervii, and others—being in Britain under Platorius Nepos, and discharged honourably after twenty-five years or more of service, the Roman citizenship, etc. Dated the XVI of Kalends of October (16th September) in the consulship of Gaius Julius Gallus and Gaius Valerius Severus (A. D. 124); and addressed to the son of Albanus, of the 1st cohort of Sunuci, commander Marcus Junius Claudianus.

The diploma found in 1879 in the guard-room of the south gateway at the fort of Chesters (the Roman *Cilurnum*) on the Roman Wall in Northumberland, dates from the reign of Antoninus Pius, son of the deified Hadrian, grandson of the deified Trajan, great-grandson of the deified Nerva, head of the Sacred College, who in the ninth year of his reign (A. D. 146) gave to the cavalry and infantry serving in the three wings—the Gaulish surnamed the Augustan and Proculeian, 1st Spanish Asturian,

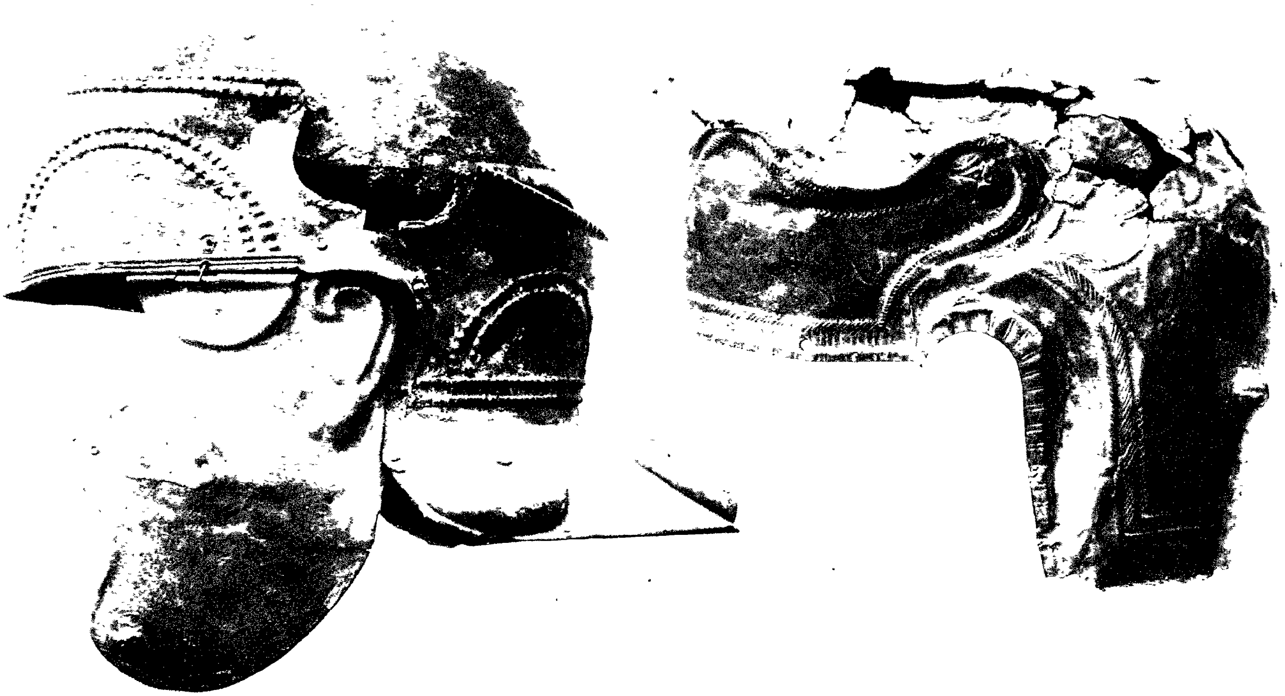

Plate IV. Bronze Helmets from Ely and Guisborough.

(Case 40, *see* p. 77)

and others—and in the eleven cohorts—1st Celtiberian, 1st Spanish, 1st Dacian and 1st Marines, both surnamed the Aelian, 1st Vardulli, 2nd Gaulish, 2nd and 6th Nervii, 3rd Bracaraugustan, 4th Lingones, and 4th Gaulish—being in Britain under Papirius Aelianus, the Roman citizenship, &c.

The oblong shield carried by the legionary was, according to Polybius, 4 ft. by 2½ ft. and was curved into a half-cylinder to protect the body more effectually. The boss and centre-plate from the River Tyne (fig. 98) therefore represent in miniature the complete shield, which during the third Punic war was formed of a double layer of boards fastened together with glue and linen. Its external surface was covered with calfskin, and its upper and lower margins bound with iron to enable it to bear sword blows and prevent it from decaying when resting on the ground. The design is executed on a niello ground, the top panels representing (i) Spring as a nude boy holding drapery, (ii) Mars with helmet, spear, and shield, (iii) figure of Summer with scythe. Flanking the boss, which bears an eagle, are two military standards; and below, three more panels: (iv) Autumn with bunch of grapes and basket, (v) bull with moon and stars above, (vi) Winter, clothed and holding drapery. Below panels i and iii is stippled LEG VIII AVG, the 8th legion, called Augusta, to which belonged the owner, whose name Junius Dubitatus, of the century of Julius Magnus, is stippled on the left of panel iv. A bull was the badge of this legion, which sent a detachment to Britain for Hadrian's campaign (A. D. 122).

The engravings on the shield-boss and its rim from Kirkham, Lancs. (fig. 99), include the seated figure of a warrior with certain attributes of both Mars and Jupiter. On the rim is a Victory seated by an altar; another between two eagles with globes, and two naked male figures with spears. Between these figures are trophies of arms, with an oval shield crossing an octagonal one in each case, probably patterns used by the enemies of Rome. This type of shield-boss goes back to pre-Roman times in Britain (see example from Polden Hill, Iron Age Gallery); and the statue of a Roman soldier in York Museum shows that it belonged to an oval shield over 2 ft. high.

The helmets in the collection are all of different patterns. That found between Tring and Berkhamsted (Case 40), which has lost the cheek-pieces, is shaped like a jockey-cap, the projection, however, being not a peak but a cover for the neck, as in the Early Iron Age (Iron Age Gallery, from Britain and France); it has been traced back to the Etruscan period. The specimen from Witcham Gravel, Ely (pl. IV, left), is more elaborate but less serviceable. The crown is tinned bronze and has loose cheek-piece, front, ear and neck-guards, the last bearing three large bosses. That from Guisborough, Yorks. (pl. IV, right), has no

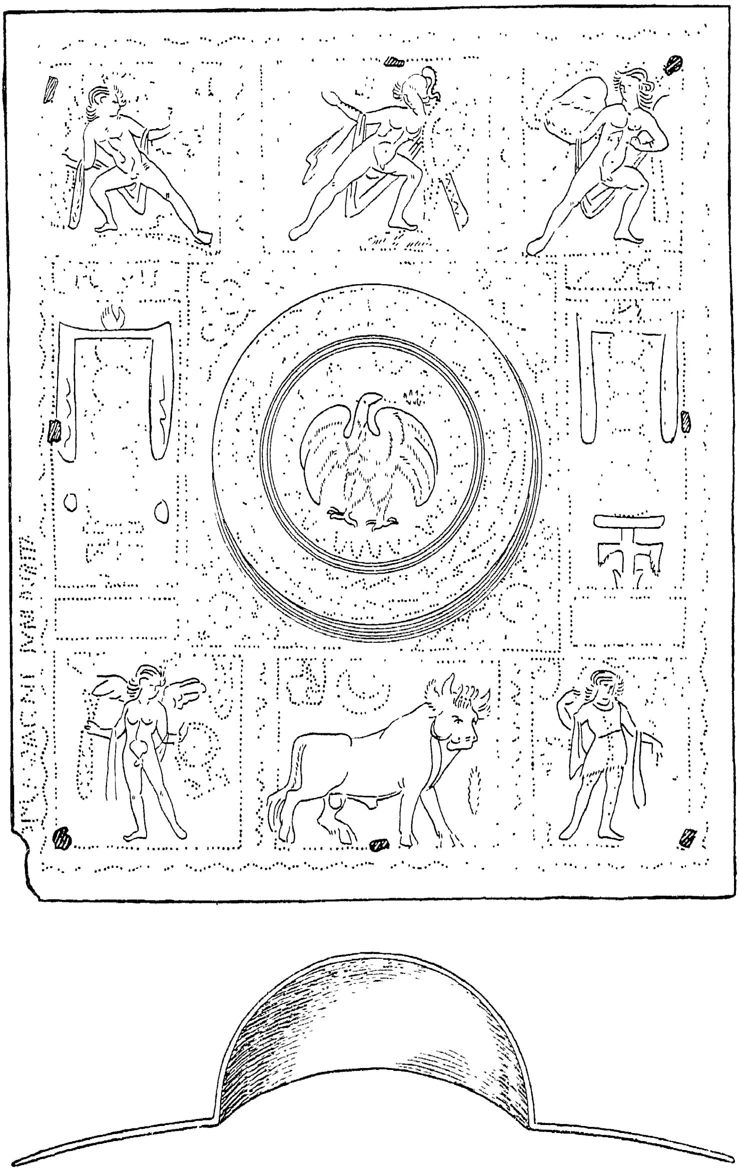

FIG. 98. Nielloed shield-centre, from the Tyne. H. 11·6 in.

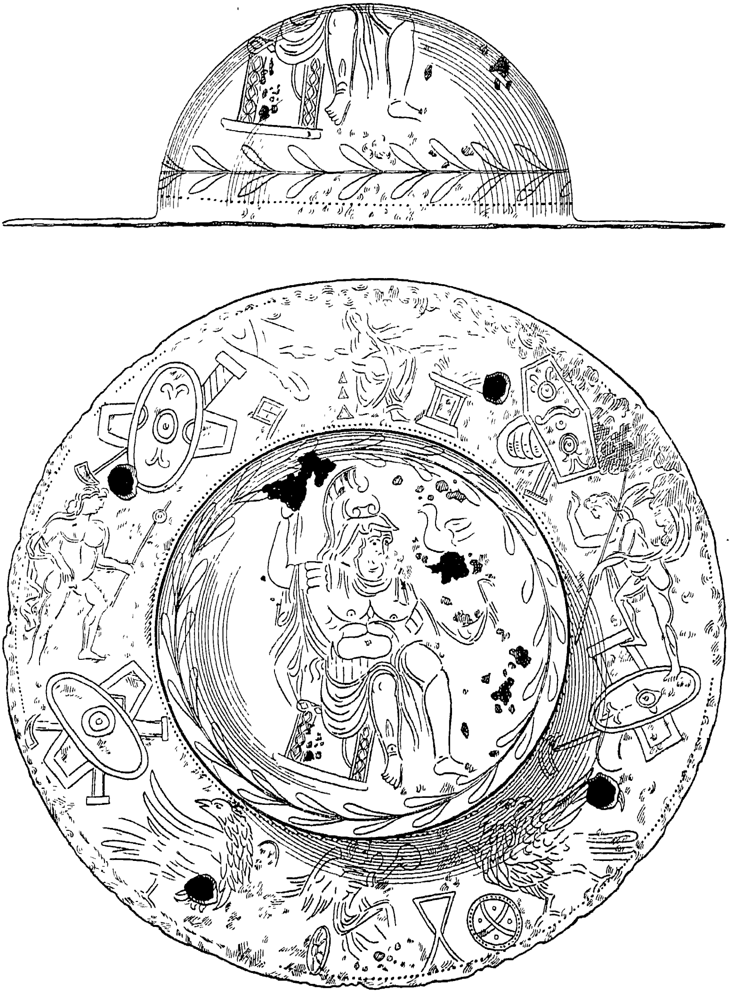

FIG. 99. Bronze shield-boss, Kirkham, Lancs. D. 8 in.

loose pieces; the borders are ornamented and the neckguard is very narrow. The front is engraved with figures of Mars, Victory, and Minerva in niches, with serpents filling the angles and bordering the design (fig. 100); and the style is very like that of the silver votive-tablets in Case A. The form is suggested by a lion's head (without the lower jaw) worn as a head-dress, the skin falling over the shoulders, as on the statuette of Hercules in Case 39.

The bronze helmet with vizor (pl. V) found in 1796 at Ribchester, Lancs., formed part of the parade-armour of Keltic cavalry in the Roman army, to be used in certain sports and ceremonies, or as death-masks, but not in fighting. Examples have been found also in Germany and Bulgaria; and Arrian's treatise, written in A. D. 136, has been quoted to explain the remarkable examples both in iron and brass found at Newstead, near Melrose, where they must have been deposited before A. D. 100.

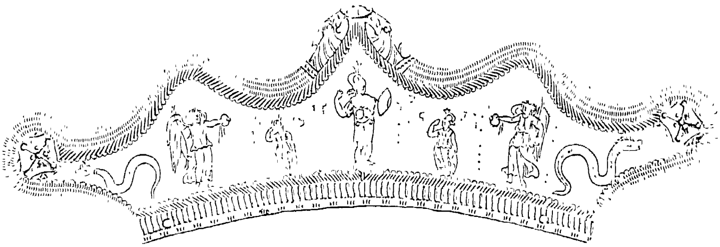

FIG. 100. Front of helmet, Guisborough, Yorks. (1/4)

The Ribchester specimen is of very thin bronze, in two parts originally united by thongs. The diadem is in the form of a mural crown with figures in relief; and the head-piece has reliefs of horse and foot-soldiers in combat, spread over the whole surface.

One of the chief treasures of the collection is the typical Roman sword (*gladius*) with its sheath, found in 1873 in the Thames at Fulham: it is of the same order as the so-called sword of Tiberius in the Greek and Roman Department (*Greek and Roman Life*, p. 105). The blades are of the same length (21 in.) and maximum breadth (2½ in.); and the loops, chape, and arrangement of the bronze plates are very similar. The illustration (fig. 101) shows the blade and what remains of the scabbard, with the embossed plates on a larger scale. The upper plate represents Romulus and Remus suckled by the wolf, and a stag brought down by two hounds; below are floral scrolls, with birds, butterflies, and rabbits in the spaces. There are bone fragments of hilts in this Case, together with scabbard-mounts and chapes which were either of bone or bronze.

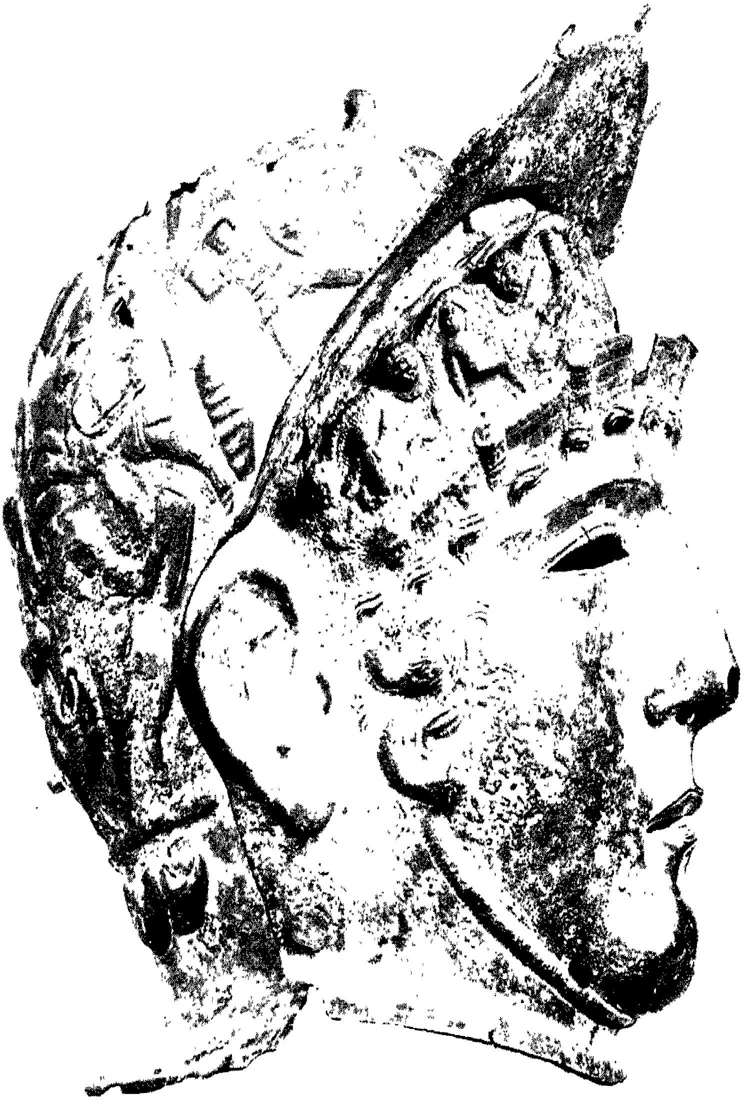

Plate V. Helmet with Mask from Ribchester.

(Centre, *see* p. 80)

Contrasting with this thrusting weapon is the cutting sword with parallel edges used by the Britons and some of the auxiliary

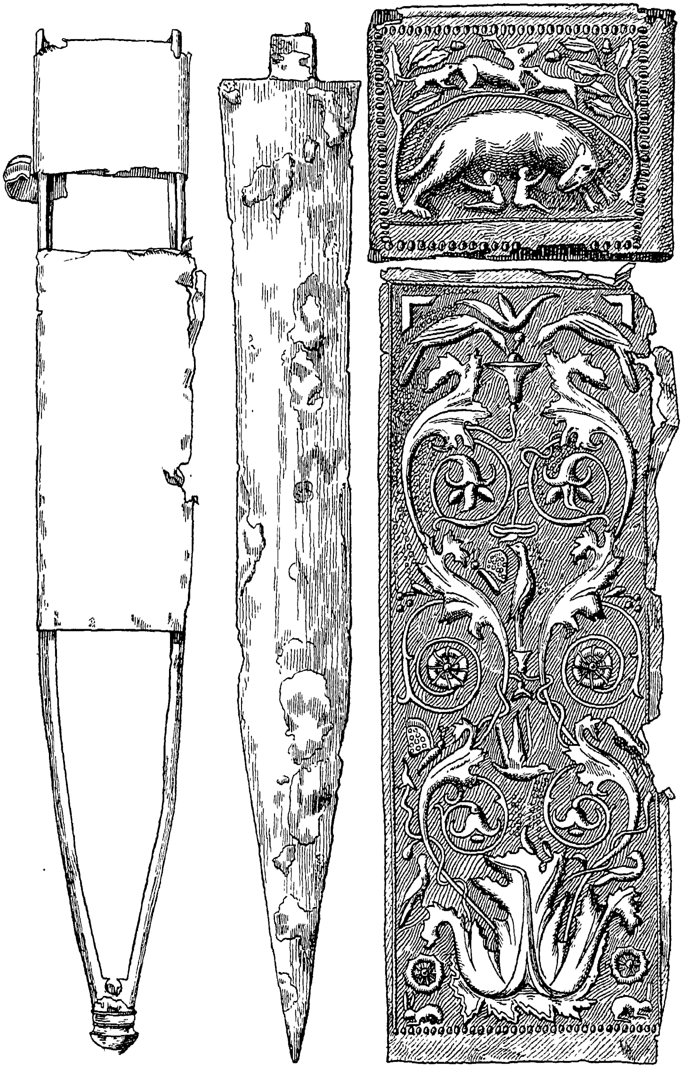

FIG. 101. Iron sword and bronze scabbard, Thames. (¼ and ½)

troops of the Roman army (perhaps the *spatha*). Specimens are exhibited in Case B, and betray their native origin by the style of ornament on the bronze guard: red enamel was sometimes used for this purpose. The complete hilt found at Dorchester, Dorset (cast in this Case), probably had a blade of this kind, as the guard is narrower than the base of the *parazonium* blade from Fulham. The Italian specimen illustrated (fig. 102) is in the Greek and Roman Department.

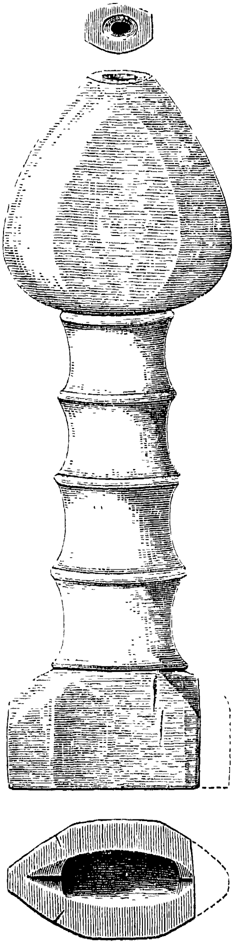

FIG. 102. Bone sword-hilt, Italy. L. 5¾ in.

Spear-heads of Roman date are unaccountably rare in England (though plentiful at Newstead), and seem to be characterized by a facetted or polygonal socket (fig. 103); the same feature is seen on a bronze ferrule for the butt end, from Lincoln. It is curious that similar spear-heads of the Bronze Age are confined to Italy and have the facets carried along the socket almost to the point (Prehistoric Room, Case C). The blade is normally leaf-shaped, with its greatest width on the socket side of the middle.

Another object of military use is the iron caltrop (*tribulus*), an ingenious device for impeding the advance of cavalry. It consists of four spikes joined at the centre in such a way that one of the four always points upwards when the caltrop is lying on the ground. Hundreds of them scattered in front of a position would disable a number of horses, even if they could be avoided by infantry.

In temporary camps the soldiers occupied leather tents, and a specimen of many wooden tent-pegs found at Newstead, Melrose, is here exhibited. The same type has been found in Wales, and the material was oak, the length ranging from 10 to 20 in. The mouth of a bronze trumpet from Chesterford, Essex, was probably for army use.

Chain-mail (*lorica hamata*) was known to the ancient Britons (*Iron Age Guide*, 133), but fragments are found only occasionally, as in the Roman pits at Ewell, Surrey (Case B). Nor is scale-armour common in Britain, but good specimens of the fish-scale pattern (*lorica squamata*) have been found at Ham Hill, Somerset, and Hod Hill, Dorset; others at Colchester, Catterick Bridge, on Hadrian's Wall, and beyond the border at Newstead. A nielloed plate with hook for fastening a cuirass is illustrated from Hod

Hill, where a Roman camp was constructed in one corner of an ancient British hill-fort (fig. 104). The comparatively large collection from this site dates from about the middle of the first century, during the conquest by Claudius; and a few specimens are selected for illustration (fig. 105). The buckle is one of many, made of bronze tinned to produce a surface like silver: the hoop is nearly filled with scrolls continuing the curve, just leaving room for the strap. The pendant in the form of a crescent, also tinned, is common during the Roman period for use on the harness of warrior or charger, and the outline was no doubt connected with the goddess Luna (moon). The spur, of slight construction, is referred to on p. 41, and a lamp-hook resembles those still used for suspending the crusie in Scotland.

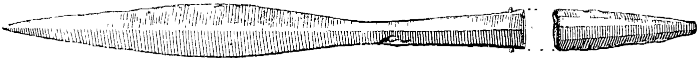

Fig. 103. Iron spear-head (London) and bronze ferrule (Lincoln). (¼)

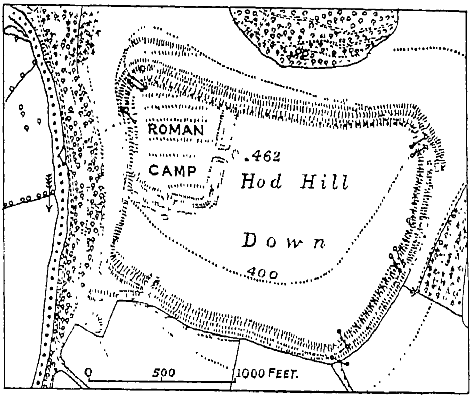

Fig. 104. Plan of Hod Hill camps, Dorset.

A small cup of tinned bronze (imitating silver) from Lincoln (fig. 106) is too small for practical use and the lip is inconveniently turned inwards, but the profile is suggestive of the later chalice. Pewter (a mixture of lead, about 20 per cent., and tin, about 80 per cent.) is the more usual metal for cups and dishes, and a large series is exhibited in Cases 47–9. One specimen (fig. 107) is remarkable for the Chi-Rho (the two first Greek letters of the name Christ, usually called the sacred monogram) engraved outside the bottom (*Early Christian Guide*, 2nd ed., p. 79). This was found with a number of larger pieces at Appleshaw, near Andover, Hants., 3 ft. from the surface in a pit sunk through a cement floor on the site of a Roman house. There is reason to believe that the

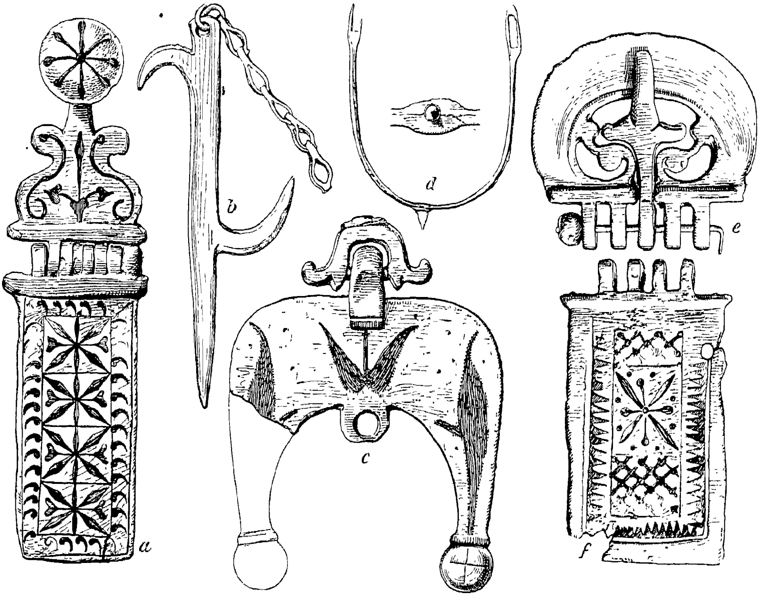

Fig. 105. Bronze objects from Hod Hill, Dorset.

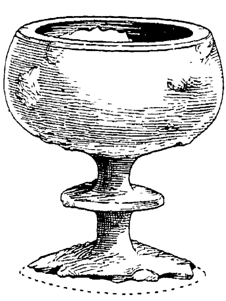

Fig. 106. Cup of tinned bronze, Lincoln. ($\frac{2}{3}$)

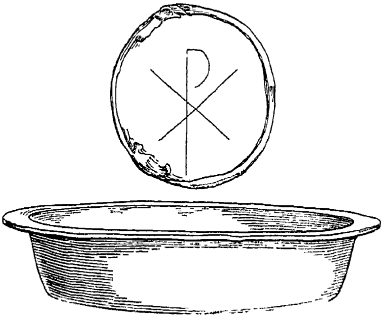

Fig. 107. Pewter bowl with Christian monogram, Appleshaw, Hants. ($\frac{1}{2}$)

pewter service was buried about A. D. 350 when the house was abandoned. It consists of ten large circular dishes with geometrical designs filled with a bituminous material (not true niello), a square dish like that from Mileham (pl. III), one with shaped border, vessels in imitation of the flanged Samian type, a cup on broad foot resembling a chalice, a flagon, a thumb-pot like those of pottery, and smaller bowls, all of pewter; also an oval dish of nearly pure tin, engraved in the centre with a fish, probably a Christian emblem as it was associated with the monogram saucer. Many pewter dishes and vessels are shown from Mildenhall and Icklingham, four miles apart in N.W. Suffolk; also from Coldham Common, Cambs., and Sutton in the Isle of Ely. A cup with beaded rim from Icklingham is marked **ISARNINVS**; and two dishes found in Southwark have the owner's name **MARTINVS** scratched on the bottom.

The skillet (*trulla*) is a common form of sacrificial vessel, and the specimen found at Prickwillow, Isle of Ely, is specially interesting as bearing the name of the maker **BODVOGENVS F(ECIT)**. The name at least is of British origin and the first part of it occurs on a gold coin dating before the Roman conquest (*Early Iron Age Guide*, pl. vii, 13). The material is bronze, with vine-scrolls on the handle filled with niello (p. 94); a winged genius with monsters above, and a pair of dolphins below. On the exterior of the bottom within the foot-ring are the usual concentric circles in relief; hence such vessels were never used for cooking. The up-turned base of a Gloucester specimen may be seen in Case 41.

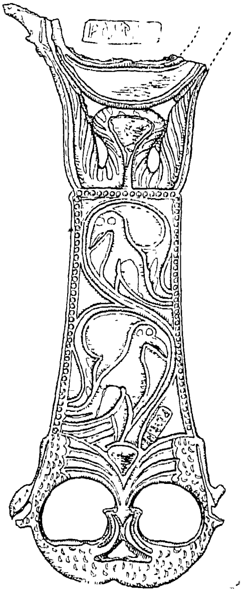

Fig. 108. Bronze skillet-handle, Colchester. (½)

The elaborate handle (fig. 108) of a similar skillet was found near Colchester, and bears the maker's name, apparently Pomponius. Foliage in scrolls with birds in the loops is a motive that came from the Near East and appears again on Anglian sculptures of the seventh century. The bronze is also noticeable for its fine patina (surface changed into verdigris).

Two reeded handles in this case, ending in a dog's head, belonged to a type of vessel (*patera*) for ceremonial use, like those in Cases 18, 39. Such vessels are often found in association with metal jugs of ornate character, and in some cases evidently of Italian manufacture. The best examples were found at Faversham: the patera (restored) has a fine Medusa head in the middle surrounded by a vine-scroll of nielloed silver; the jug is imperfect at the base but otherwise in good order, and with these were found

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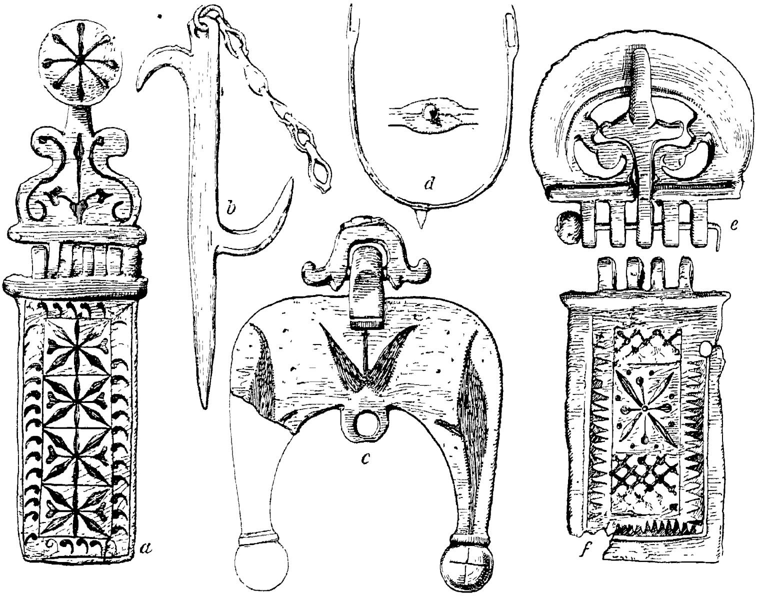

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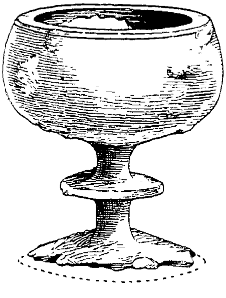
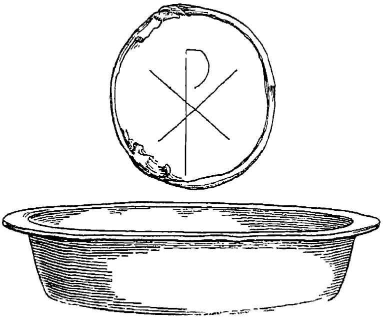


Fig. 106. Cup of tinned bronze, Lincoln. ($\frac{2}{3}$)



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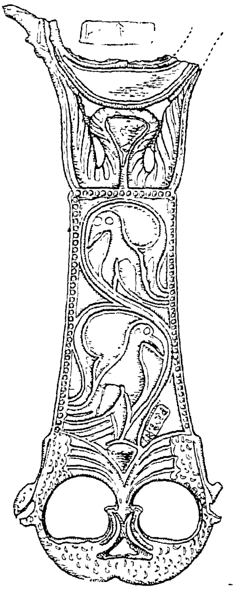

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There is another jug of this type from Kent (Gibbs collection and therefore probably from Faversham) with Diana and Actaeon on the handle; and from Carlisle comes the largest of all, with sacrificial scenes in relief on the handle.

At the back of Case 39 is a square silver dish (pl. III) weighing no less than 69 oz. It was found in 1839 between Mileham and Longham, near East Dereham, Norfolk, and belongs to a type that was copied in pewter (Case 49), no doubt in the later Roman period, as certain details can be matched in the Coleraine hoard (fig. 96). It has a low foot, and circular depression in the centre. the angles and centre being engraved with feather pattern, and the edge embossed with hemispherical knobs.

The complete bronze bowl found in the Thames between Walton and Chertsey (Case 40) belongs to a type represented at Pompeii and therefore existing before A.D. 79. It is a shallow vessel 13 in. in diameter, with rigid handles projecting from opposite sides, and a high ring foot. This can be safely assigned to the late first century, and gives a clue to the original appearance of the larger specimen from Canterbury below, of which the bronze mounts are now attached to a wooden model. It was found resting on two iron bars 9 ft. from the surface at the west end of Palace Street, and covering a heap of cremated bones.

A plain shallow bowl of bronze 13 in. in diameter and 3 in. high is well preserved (Case 41) and has the maker's name AFRICANV(S) stamped inside the bottom. This and a bronze jug in this Case came from Roman foundations at Luton, near Chatham, Kent. Another bronze vessel, from Great Wakering, Essex, is of skillet form but has a perforated pattern to enable it to be used as a colander or strainer for clarifying wine.

A curious bronze in Case D (pl. VI), of which no explanation has yet been provided, was found in the bed of the Thames near London Bridge during operations for deepening the river in 1840. It is 11½ in. long and consists of two shanks like nut-crackers now separated but originally joined by a hinge at the top, and perhaps

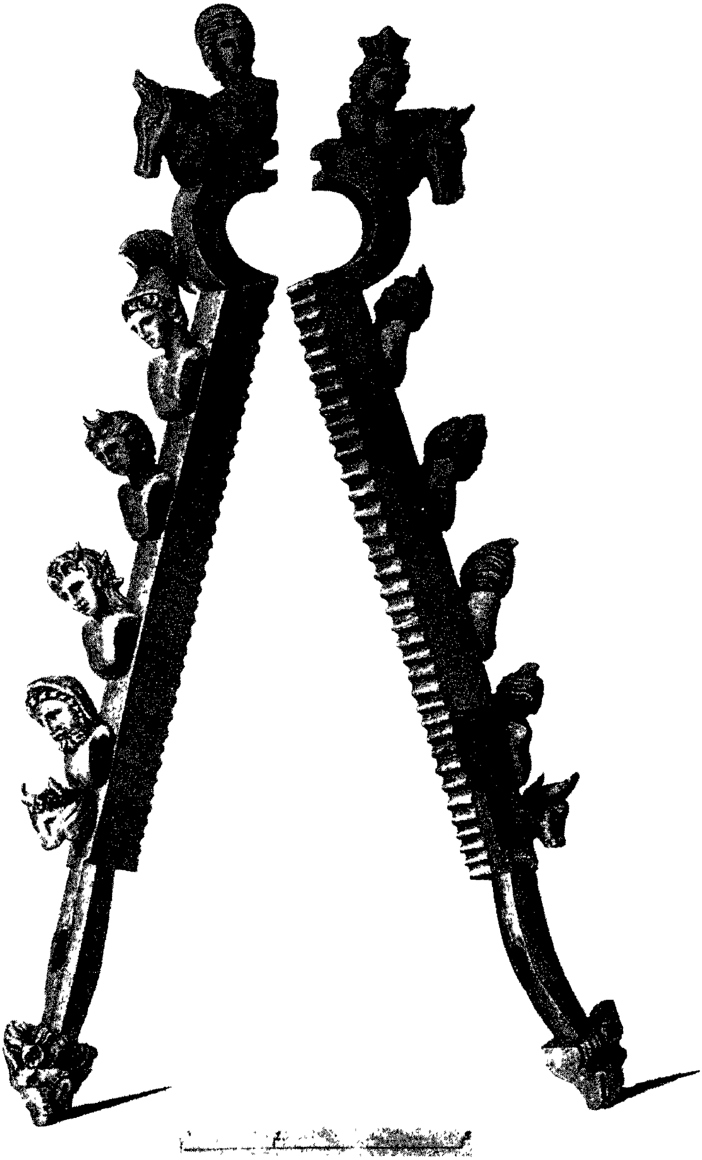


Plate VI Bronze with Deities of the Week, Thames. (½)

(Case D, *see* p 86)

connected by a rod below. The broad inner edges are serrated as though to afford a grip, and the outer bear busts of divinities and heads of animals, in the following order:

Juno or Atys	Cybele
Horse's head	Horse's head
Mars (Tuesday)	Mercury (Wednesday)
Diana (Monday)	Jupiter (Thursday)
Apollo (Sunday)	Venus (Friday)
Saturn (Saturday)	Ceres
Bull's head	Bull's head
Lion's head	Lion's head

These represent the gods and goddesses presiding over the days of the week (p. 21), including Ceres for the eighth day of the Romans (generally reserved for Fortuna or Bonus Eventus); but it is difficult to imagine why a religious object of this kind was ever subjected to a strain that broke one of the massive shanks—repaired in Roman times. There is one of the same kind (without the figures) in Bâle Historical Museum, from Augst, but it remains undated and unexplained, and no other parallel seems to exist.

The head of a colossal bronze statue (pl. VII) of the Emperor Hadrian (born A.D. 76, reigned 117–38), was found in the Thames in 1834, near the third arch of London Bridge, then under construction. It represents the Emperor at about the age of thirty, some fifteen years before his visit to Britain, and though well modelled and executed, is not quite successful as a portrait. The forehead is too low, the ears are too oblique, the back of the head too prominent, and the beard too closely cut. There is a bronze arm on the same scale in Case D which may have originally belonged to this statue: it was found in Lower Thames Street, and therefore close to the river.

The statuette found at Barking Hall, Suffolk (frontispiece), about 1795, is 22 in. high, and complete except for the left arm and a spear in the right hand. The pose is suggestive of Alexander the Great, and a Roman Emperor in that character would probably be Nero, who reigned A.D. 54–68. The details of the costume and armour are Roman; and the cuirass, over a short tunic, is richly ornamented with inlaid patterns in silver and niello. The style is provincial rather than purely classical, and the work is probably Gaulish.

Another example of provincial art is the gilt figure of Hercules, found on the Roman Wall, probably near Birdoswald (the ancient *Amboglanna*), Cumberland; and an altar to the Tyrian Hercules, found near Corbridge, has been already mentioned (p. 22). It was cast probably in Gaul about the first century, and no doubt brought to Britain after the building of Hadrian's Wall. It is 17 in. high, and an unusual feature is the lion's skin worn over the head as in archaic Greek art. The right hand must have held a club, and the left has the fingers bent up as in an early Etruscan figure of Herakles in the Greek and Roman Department.

A good deal of the bronze Zeus (Jupiter), from a supposed Roman settlement on Ranksborough Hill, near Langham, Rutland, is restoration; but the two fragments are of unusual merit. One consists of the head with part of the neck and left shoulder; the other of the lower part of the body, with the right leg complete. The height as restored is 12½ in.

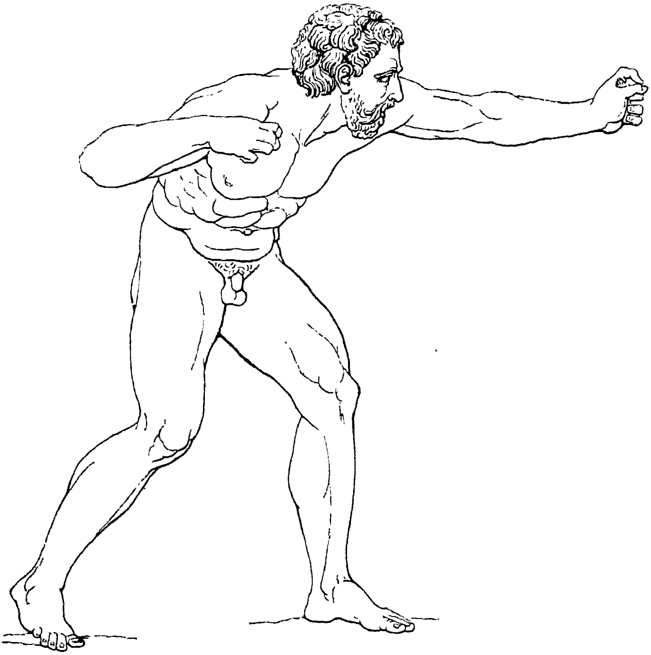


FIG. 109. Bronze figure of archer, Cheapside, London. (⅓)

More striking is the bronze figure of an archer (fig. 109) in the act of drawing the bow, which was found in 1842 at the junction of Queen Street and Watling Street in the City of London, and is one of the few good statuettes of the period discovered in Britain. The bow and arrow, now missing, were probably of silver like the eyes. It may date before the Roman Conquest and be of Greek workmanship. The presence of such a work of art suggests a high degree of taste and luxury in the capital.

Certainly above the average is the seated figure of Jupiter from West Stoke, Sussex; and a fine patina is seen on the statuette of Mars found near Barkway, Herts.

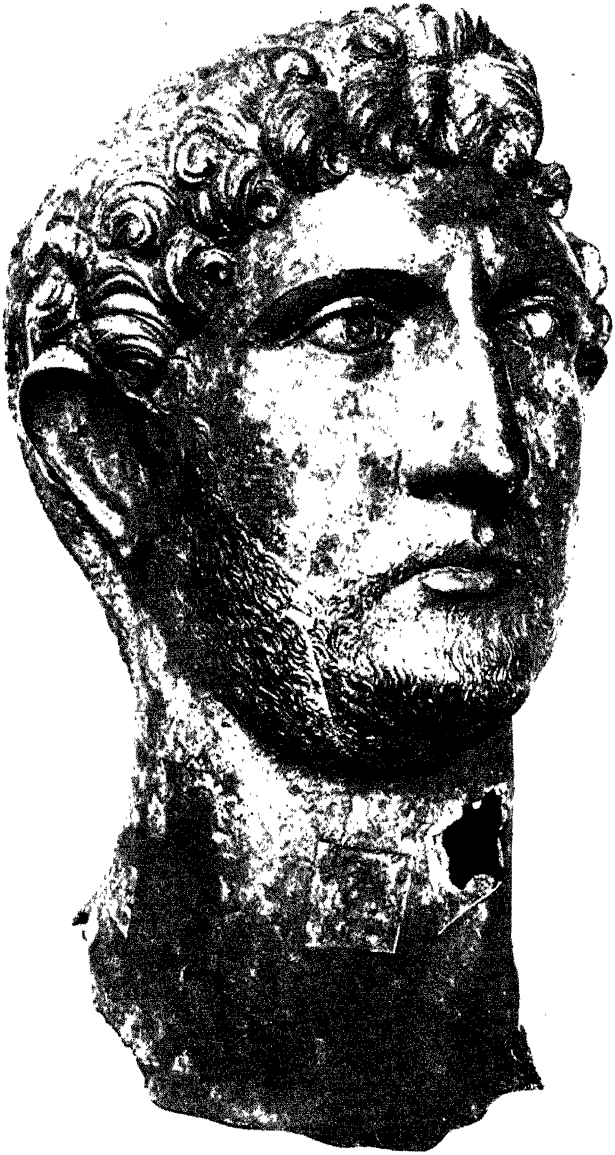


Plate VII. Bronze Head of Hadrian, from the Thames.

Height 16 in. (Centre, *see* p. 87)

Another statuette of Mars (pl. VIII) is of unusual quality for Britain, and has a lengthy inscription, which has been expanded as follows: DEO MAR(TI) ET NV(MINI)B(VS) AVG(VSTI) COLASVNI BRVCCIUS ET CARATIVS DE SVO DONARVNT AD SESTER(TIOS) N(VMMOS) C(ENTVM). CELATVS AERARIVS FECIT ET AERAMENTI LIB(RAM) DONAVIT FACTAM ✱ (DENARIIS) III. ‘To the god Mars and the imperial divinities, the Colasuni, Bruccius and Caratius offered 100 sesterces from their own purse; Celatus the coppersmith made the figure, and contributed a pound of bronze made at a cost of three denarii.’ The interpretation of the inscription, which is cut on the front and side of the plinth and dates from about A.D. 150, is by no means certain. The discovery was made before 1774 in the Fossdike, a canal from Lincoln to the Trent, at Torksey.

In 1837 excavations in the bed of the Thames near London Bridge brought to light four statuettes of bronze representing Jupiter, Apollo, Mercury, and Ganymede (Case 40). These are of exceptional merit, and were perhaps the household gods of some Roman official; but they have been intentionally damaged, perhaps by the hand of a Christian, and thrown into the river.

The silver figure of Harpocrates, with gold chain and ring at the back, and a dog, bird, and tortoise at his feet, was found in digging the foundations of the new London Bridge in 1825. The name is a Greek form of Har-pa-khrat, one of the names of the Egyptian god Horus, who was often represented with a finger on his lips. After the foundation of Alexandria, the god became known to the Greco-Roman world, and was represented like Cupid, the characteristic attitude being interpreted as an injunction to those initiated into the mysteries to preserve a discreet silence. In this connexion may be mentioned the bronze statuette of Osiris Pethempamentes in Case 40, found at Swanscombe, Kent.

The figure of a dog or wolf devouring a human body represents an animal of colossal proportions and therefore, probably, a divinity. It was found near Oxford, and has been studied by M. Salomon Reinach, who can quote only one parallel, from Fouqueure, Charente (in Angoulême museum), and concludes that the bronzes are of Keltic origin, probably representing a sacred wolf or totem, which required human victims, but only devoured the dead.

The goddess Epona (whose name is connected with *equus*, the horse) is mentioned in two British inscriptions (Auchindavy in Scotland and Carvoran, the Roman *Magnae*, Northumberland), and represented between two foals in a small bronze said to come from Wiltshire. She holds a horn of plenty, and was the protector of those and other animals, being often mounted on a horse. Abroad, statuettes of this deity are common in eastern Gaul where the legions were stationed, and on the middle Rhine there are also inscriptions and dedications; but no mounted figures are found on the Danube.

Another group of interest is the ploughman with his team of oxen, found at Pierce Bridge, co. Durham: and the model of a Roman plough is exhibited in Case D.

The bronze shield-shaped fragment found at Martlesham, Suffolk, is the base of a group representing a mounted warrior (perhaps the god himself) riding over a prostrate foe, and is dedicated to Mars Corotiacus (an obscure title, probably of local origin) by Simplicia, the last four letters of the inscription standing for *votum posuit libens merito*, a common formula of dedication. On the back, in inferior lettering, are the words GLAVCVS PECIT (a mistake for *fecit*).

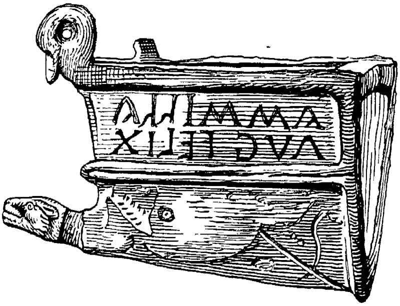


FIG. 110. Bronze model of galley-prow, London. (⅔)

The bronze model of a galley-prow (fig. 110) is interesting not only for its ram, but for the reversed inscription on one side, above the eye which often appears in that position on ships of the classical period. It reads AMMILLA AVG FELIX, the letters having been engraved and then filled with niello (p. 94). The first word was probably the ship's name, meaning in Greek a contest or race; the second is Augusta, perhaps referring to a vessel in the imperial fleet; and the last was no doubt due to some victory in action or a race, of which the model served to remind the owner. It was found in London, and came with the Roach Smith collection to the Museum in 1856. A galley with a similar prow is represented on a pottery lamp from Colchester (fig. 50, left).

The remarkable treasure found in 1747 at Capheaton, in the parish of Kirkwhelpington, Northumberland, was given by Sir John Swinburne to Payne Knight, who bequeathed it to the Museum with many other objects in 1824. Besides a plain skillet-shaped vessel (resembling fig. 77) there are the handles of four others, ornamented in high relief. Fig. 111 (top) represents

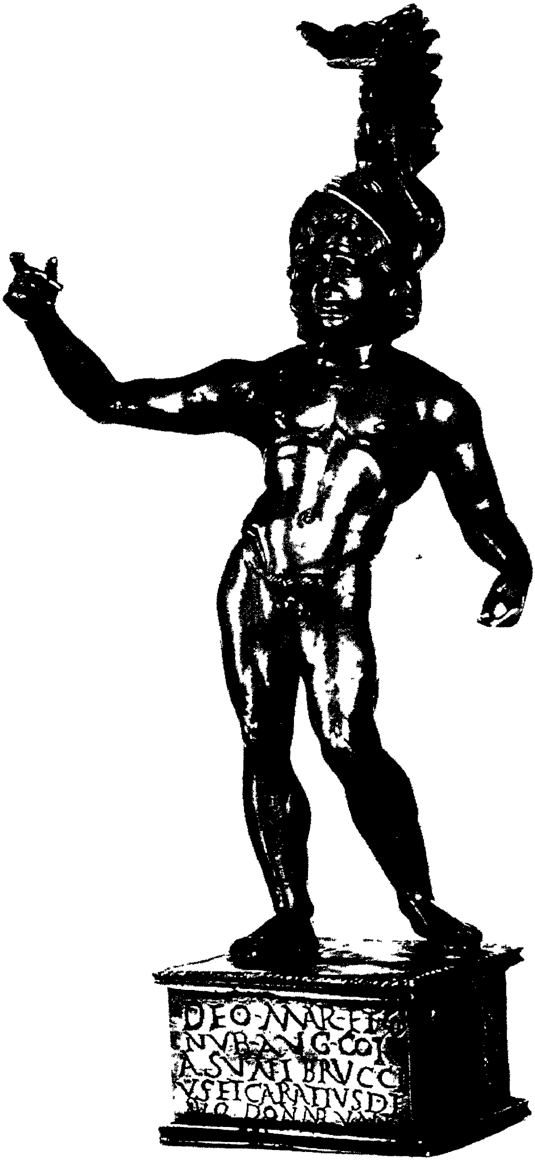


PLATE VIII. STATUETTE OF MARS WITH INSCRIPTION, FOSSDIKE, LINCS.

Height 10½ in. (Case 40, *see* p. 89)

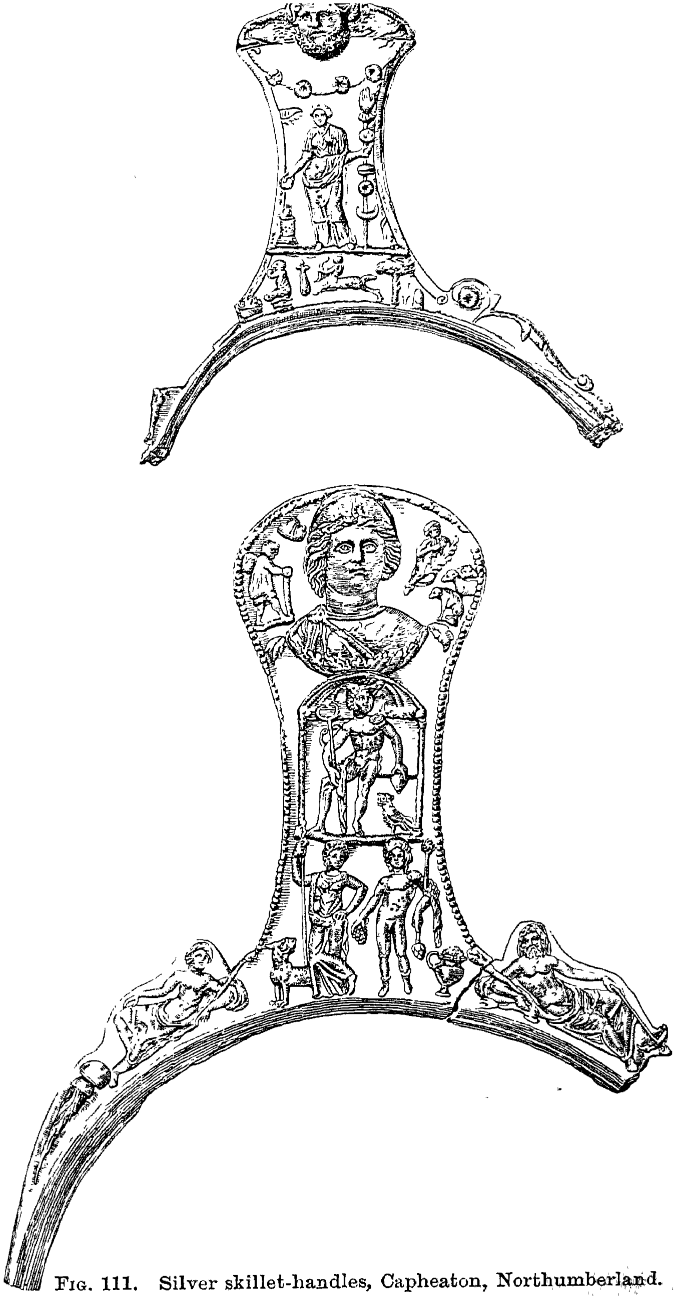


FIG. 111. Silver skillet-handles, Capheaton, Northumberland. ($\frac{2}{5}$)

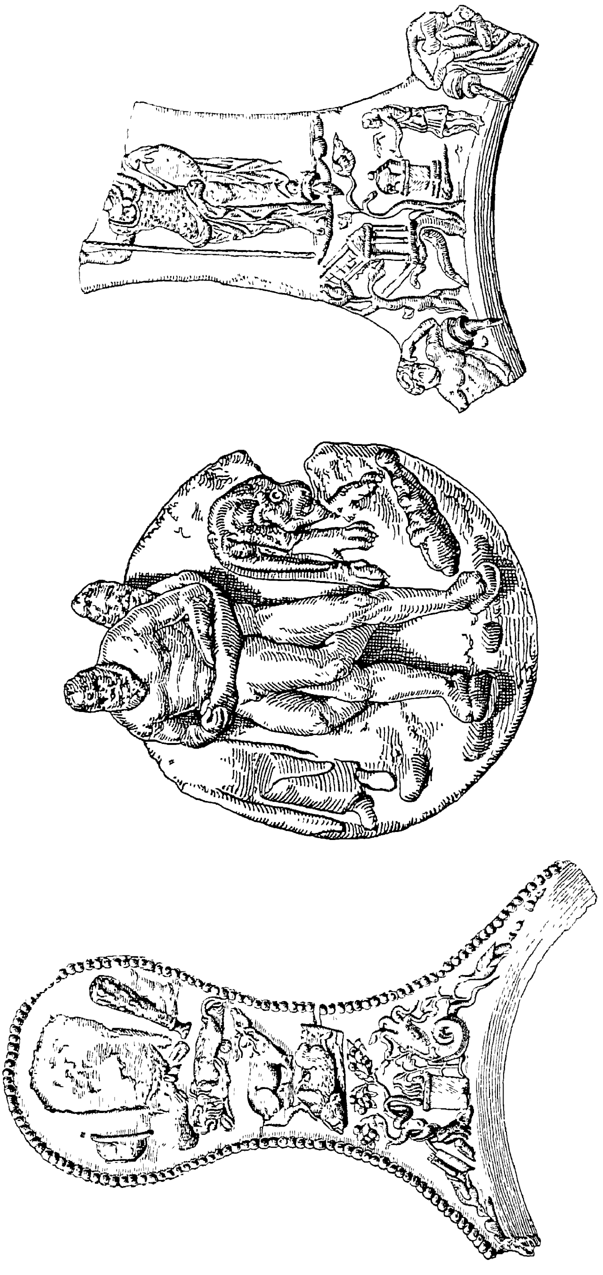


FIG. 112 Skillet-handles and medallion, Capheaton, Northumberland.

Jupiter between eagles' heads, above a standing figure, perhaps Julia Domna, wife of the Emperor Septimius Severus (reigned 193–211), with a legionary standard and altar. The handle below has at the end a bust of Juno, over a niche in which sits Mercury; and below, Bacchus and Ariadne, with a panther, nymph and river-god, some traces of gilding being still visible. Two others (fig. 112) represent (i) Hercules (now defaced) with the animals slain by him—the Nemean lion, the Arcadian stag, and the Erymanthian boar: below, a burning altar flanked by the tree of the Hesperides, a bow and quiver and the Lernaean hydra with one of the Stymphalian birds; (ii) a goddess with spear and shield, once gilt, a temple and shrine, trees, and river-gods.

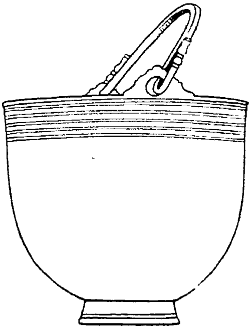


Fig 113. Bronze bucket, Ramsgate, Kent. ($\frac{1}{5}$)

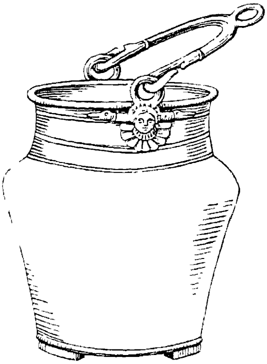


*Fig 114. Bronze bucket, Möen, Denmark.

Between these is a medallion of Hercules and Antaeus wrestling, with the hero's club and lion's skin at the side: this was, no doubt, fixed in the centre of the bowl inside (p. 85).

The original appearance of this silver plate can be appreciated by comparison with more complete specimens in the Greek and Roman Department (Gold Ornament Room). There is some doubt as to the place of manufacture, but authorities are agreed that they show the influence of Alexandria, whether produced in Egypt or in Gaul during the early Roman period. The saucepan-like vessels (*trullae*) with decorated handles make their appearance in the period A. D. 80–120, these and other forms being cast from clay moulds on wax models (*cire perdue*). Gilding is frequently employed for effect, as on the Backworth example (p. 62).

The bucket-shaped vessel (fig. 113) found in fragments with a burial near Ramsgate seems to be the only one in the country, but belongs to a type well represented at Hemmoor, Hanover, and attributed by Willers to the third and fourth centuries, though a Roman factory at Gressenich near Aix-la-Chapelle in Lower Germany began exporting such products about A.D. 150. Another type (fig. 114) was probably contemporary, and the illustration, of one exported as far as Möen in Denmark, serves to show the attachment of the handle (like those from Hod Hill and Swaffham, Norfolk) as well as the feet, which consisted of three shaped blocks of bronze (fig. 115), examples of which are in Case B. The original models for both forms of bucket have been found at Pompeii, which was overwhelmed in A. D. 79, and the earliest centre of distribution was probably Capua.

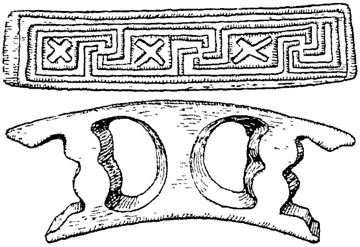


FIG. 115. Bronze foot of bucket, Surrey. (⅔)

Gilding was a process familiar to the Romans, and a notable example of bronze so treated is the statuette of Hercules in Case 39. Quicksilver was applied to the prepared surface, and covered with gold-leaf which formed an amalgam, the quicksilver then being driven off by heating. Bronze was more often covered with a thin layer of tin in imitation of silver, and examples may be seen in the Hod Hill series of buckles, buckle-plates, and pendants in Case B.

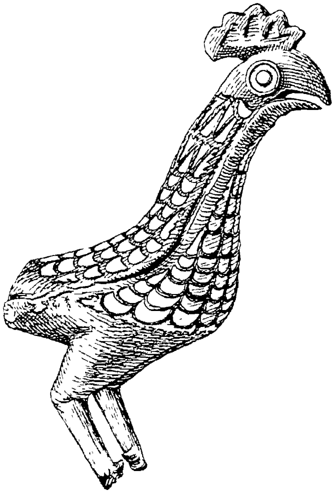


FIG. 116. Enamelled figure of cock, London. (½)

The favourite background for niello was silver, and the process consisted of engraving the design, whether geometrical as fig. 105 or scrolls like those on the skillet of Boduogenus (Case D), and filling it with a black substance (*opus nigellum*) composed of silver, lead, copper, borax, and sulphur, the last element being responsible for the black in smelting. In some cases (as in the large shield-centre, Case B) the ground was nielloed and the design reserved in the plain metal.

Another way of ornamenting metal-surfaces was enamelling by the *champlevé* process which had been successfully employed in

Britain some centuries before the Roman conquest. These sunk enamels, which have the vitreous material attached to shallow cavities in the metal, are distinct from the *cloisonné* or cell-work enamels, in which the divisions are formed by a ribbon of metal fixed by one edge to the surface. Early British enamels are generally red, in imitation of coral; but after the conquest of Gaul, Roman influence is shown by the introduction into Britain of blue, green, orange, yellow, and brown enamels.

The most important specimen of Romano-British enamel in the collection is the plaque representing an altar (plate IX, left) which was left untrimmed after casting; and being an unfinished piece was probably made in this country. It was found in the Thames, and has a design at the top and in the central panel (like a gabled niche) executed in blue and red enamel on a light green ground, though some of the cavities are nearly empty. The four animal forms were in light green, on a background of golden bronze; the vase between each pair dark blue, and the border lines dark red. The gryphons and lions flanking a vase (as on Samian ware and pl. X) recall a familiar classical motive derived ultimately from the East (p. 8), and debased Amazon shields can be recognized in the field; but it is difficult to distinguish pattern and ground in the central panel, and Alois Riegl pointed out that the panel is not a unit, but belongs to a larger all-over pattern which could be repeated indefinitely, and reveals an artistic tendency of the later Roman Empire.

Another indication that enamelling was still a native industry is the occurrence on the cup found at Rudge, Wilts. (not in this museum), of the names of several stations on the Roman Wall. Two small cups, from Harwood, Northumberland, and Braughing, Herts., in Case D, have the remains of blue and green enamel in leaf design.

Another striking example is the cock (Case 41) found near the Royal Exchange (fig. 116), with an imbricated pattern representing feathers in pale green and yellow: the tail was evidently of some perishable material. Addiction to cock-fighting may account for the popularity of enamelled brooches representing the bird (fig. 74).

Model stools ornamented with enamel (fig. 43) are not uncommon in Britain, but their purpose is not obvious. They range in height from $\frac{1}{2}$ in. to $1\frac{3}{4}$ in., and have geometrical and scroll patterns in various colours. Most have a circular perforation, and one has a cylinder springing from the top.

Seal-boxes of Roman date are common here and abroad, and often have enamelled lids, one of exceptional size from Lincoln (fig. 117) having an eccentric scroll design in the Keltic manner. Most of them are pear-shaped, disks or lozenges; and the use of these lockets is here illustrated (fig. 118), the lid being thrown back to disclose the impression of a signet ring on the wax which seals up the knotted cord. The casket, writing tablets, or other packet to be sealed was bound with a cord that entered the seal-box by the side-notches, the metal box itself being fixed to the wood by pins through holes punched in the bottom. This was an elaborate but popular method of securing privacy in days when the delivery of letters and parcels was entrusted to slaves.

The enamelled casket (pl. IX, right) from a barrow, Bartlow Hills, Essex, was unfortunately ruined in the fire at Easton Lodge in 1847, but is exhibited in Case 39 alongside a model showing its original form and colouring. It is a vase with almost globular body ornamented in blue, green, and red, with a massive square handle across the mouth, attached to the shoulders by vertical rings. The burial was one of the richest in the country, and contained, beside the cremated remains in a large amphora (like those in and above Cases 50–52), a large chest in which were lying the following articles: a green glass jug with square body (like fig. 122) full of burnt human bones; a bronze jug with sphinx on top of handle (plaster cast shown); a bronze *patera* or dish, with reeded handle like that from Faversham (other handles in Case D); the enamelled vase; a bronze lamp like that from Bayford in Case 18, but with acanthus leaf above handle; a bronze jug like that in Case 41 from Luton, Chatham; a folding chair like a campstool, iron with bronze fittings; two bronze strigils, like those in Case D; two glass phials with tubular necks,

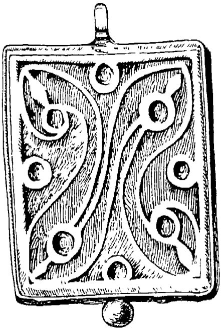


FIG. 117. Enamelled seal-box, Lincoln. ($\frac{1}{1}$)

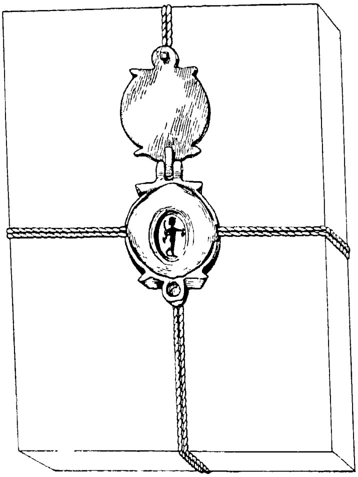


FIG. 118. Seal-box and method of use, Kenchester, Herefordshire. ($\frac{1}{2}$)

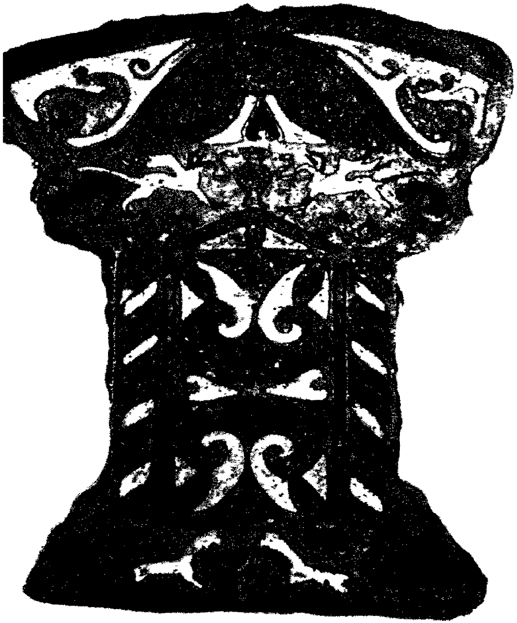
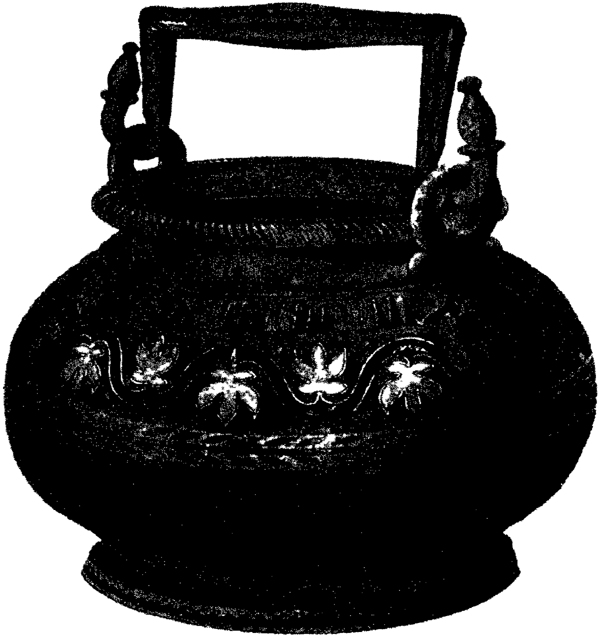


PLATE IX. ENAMELLED PLATE OF ALTAR FORM FROM THE THAMES. H. 7 in.



ENAMELLED CASKET FROM TOMB, BARTLOW. D. $4\frac{3}{4}$ in.

(Cases D, 39, *see* pp. 95, 96)

and two jugs with square and oblong body respectively; and a small pottery vase.

Grave-groups are important for dating, as the objects found in a tomb must be approximately contemporary and sometimes include coins, which give a limiting date for the whole group. The grave-furniture from Harpenden (Case 23), Southfleet (Case 18), Binstead (Case 19), and Minories (Case 1) have been already referred to (pp. 14–16), and other groups are exhibited in Cases 17-23. Those from Bayford, near Sittingbourne, deserve notice, as they contain bronze sacrificial vessels (no doubt imported from Italy) as well as Samian ware from the Continent. The first has already been described on that account (p. 86); and that in the adjoining Case furnishes several parallels. It was only 20 yards distant, and 3½ ft. from the surface. A square green glass jug, 15½ in. high, contained the ashes, and there were four other glasses, including one with long slender neck and two handles. The bronze jug (fig. 119) has figure-subjects on the handle (fig. 120): a nude male with sword, scabbard, and cloak; an ox and decapitated goat, a boar's head, a goat and other animals, surmounted by a seated figure holding a crook. There were fragments of three bronze strigils. The iron lamp-stand probably held a pottery lamp; the delicate cream-coloured bowl is comparable to a small and early group in Case 19; and Samian cups and dishes numbered fifteen, of types dating about A.D. 200. There were besides two black pottery vases and a red-ware jug.

Two grave-finds at Southfleet, Kent, have been already noticed (pp. 14, 65); a third, apparently of the cremation period, comprised two pottery jugs with almost globular bodies, and two saucers (one with two rib bones and ashes) placed in a recess formed by the smooth ends of four stones and covered by a larger one. One of the saucers (Form 31) bears the stamp of Granianus. Immediately under this had been deposited a wooden box of which only the bronze mounts remain.

Colchester has furnished several grave-finds of interest, the earliest perhaps being a group (Case 21) consisting of a cinerary urn much in the British style, a glass phial, and a carinated vase of Belgic type. Another group, dated about A.D. 50–75, comprises Samian dishes of types 22 and 82, a lamp with volutes (as fig. 50, left) and galloping horse in centre, and a grey vase with two rows of punctured patterns between grooves round the body. In Case 23, a cinerary urn, glass phial and ligula, lamp, bone box and mirror, constitute the furniture of a first-century grave: and one of the early second century built of tiles, also from Colchester, has a square mirror and ring, a thumb-pot, pear-shaped lamp (as fig. 50, right), and a jug with reeded mouth and handle. The Harpenden burial in this Case has been already mentioned (p. 14), and may be taken as typical of the second century, to which the Bayford glass and Samian ware belong. Below is a good example of the tile-grave, found in Windsor Great Park, and given by Queen Victoria in 1866. This was formed of tiles 23½ in. square and 3 in. thick, and contained a wide-mouthed cinerary urn and a jug of red pottery; and in an adjoining cist of the same kind were burnt bones, and a green glass jug, exhibited in Case 43.

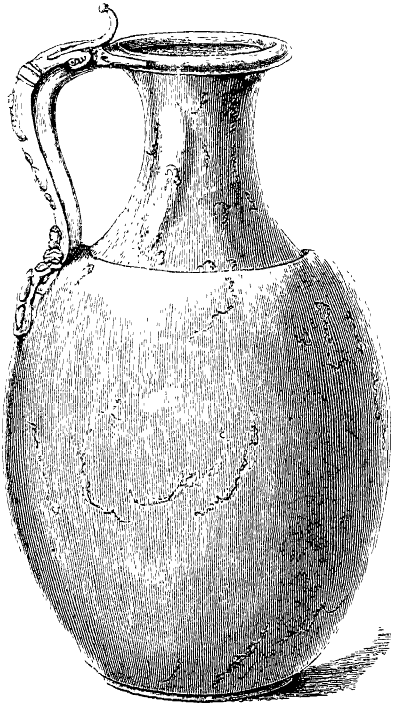


FIG. 119. Bronze jug, Bayford, Kent. (⅓)

The grave-furniture from Westergate near Chichester is exceptional, the pottery being a soft yellow ware, probably from a local kiln, and reproducing both the Samian cup of Form 27 and a bronze jug like that from Bayford (fig. 119). The cups are comparatively early in the Samian series, and were in common use here towards the end of the first century; copies would presumably be somewhat later, and the pair of enamelled brooches (like fig. 60) fix the date of this interment in a stone tomb about A.D. 150.

All the Seaford pottery in Case 18 came from a single cremated burial and is instructive on that account, as the series shows a survival of certain British characteristics, more than once observed in the county. The cinerary urn has a band of burnished lattice pattern, and was closed with the Samian bowl (Form 46), which has the letters VE on the side. The squat brown jar and black saucer are no doubt of local origin; but the thumb-pot, of buff ware with good black glaze, is a delicate example of a ware probably imported from the lower Rhine, and manufactured throughout the second century.

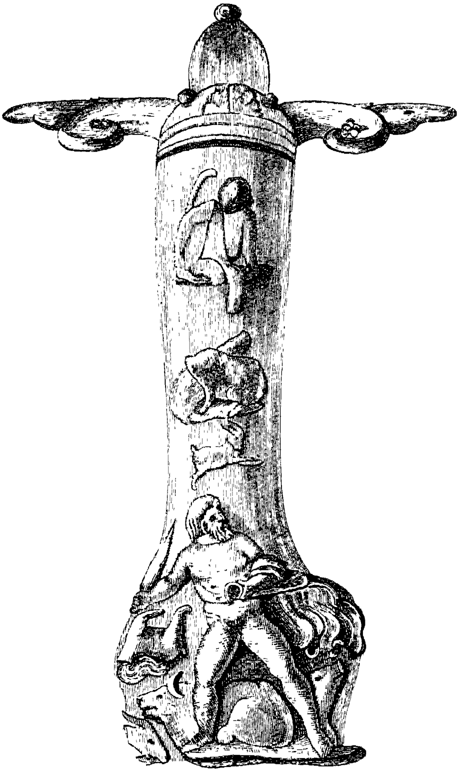


FIG. 120. Handle of Bayford bronze jug. ($\frac{3}{4}$)

The most imposing cinerary urns come from graves discovered in 1881 at 18–19 ft. from the surface in Warwick Square, immediately east of Newgate Prison, City of London. The site is just within the Roman wall, which was evidently built after the burials took place, as these were not allowed within the walls during the Roman occupation. The large two-handled vase, of porphyry or serpentine, contained burnt bones and a coin of Claudius (A.D. 41–54), which suggests (but does not prove) a very early date for the burial. The urn shows clear proofs of having been turned on a pole-lathe, and may be of British origin and workmanship. Near it were four leaden canisters made to contain and protect other cinerary urns: one (fig. 121) held the two-handled glass urn in Case 52, full of burnt bones. It has reel-pattern in relief on the outside, and a figure of Sol (the Sun) in a four-horsed chariot. Another canister has a star of eight rays cast on the inside of the flat bottom.

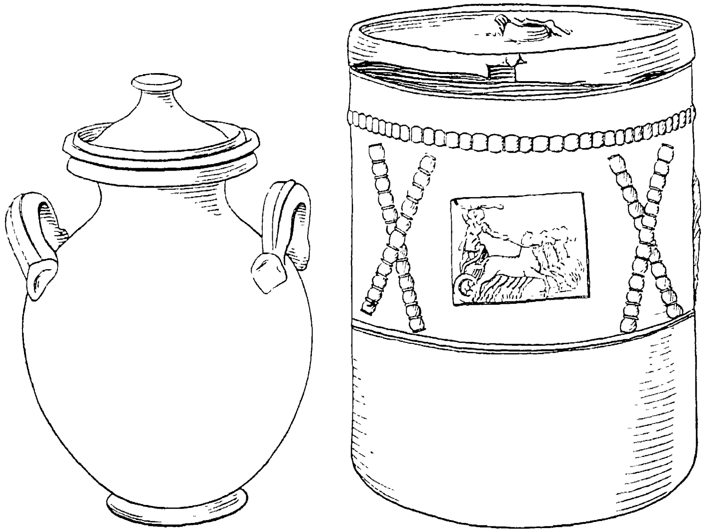


FIG. 121. Glass cinerary urn and lead canister, Warwick Square, London. ($\frac{1}{6}$)

In and above Cases 50–52 and on the top shelf along the north wall are exhibited large cinerary urns of various form, which originally contained the ashes of the dead, and were often enclosed in globular two-handled vessels (*amphorae*), the neck and handles of which had to be removed to admit them. Cists or box-like receptacles were also commonly made of tiles or stone slabs to contain and protect the cinerary urn and accompanying vessels, lamps, &c.

It will be observed that most of the burials so far described followed the rite of cremation and belonged to the earlier centuries of the Roman occupation. The reason for this is that during the third century there was a gradual change from cremation to inhumation or burial of the body intact, and at the same time a decrease in the number and value of objects buried with the dead. In Britain the change may be dated about A. D. 250, and was perhaps due in part to the spread of Christianity. But this was not officially recognized as the State religion till A. D. 323, under the Emperor Constantine; and many coffins have been found laid north-and-south or in other directions contrary to the east-and-west rule of Christendom (with the head at the west end). Coffins of stone, lead, or wood seldom contain anything but the body and a deposit of lime; and are therefore of less importance to the archaeologist than the earlier and obviously pagan tombs. A child's burial in an oak coffin at Moorfields, London, has been already referred to (p. 70) and is interesting in this connexion, as there was nothing Christian about the inhumation, and the inclusion of jewellery is a pagan feature. The gold coin, struck between A. D. 253 and 268, gives a limiting date, and it is permissible to see in this the reflection of a change in religious feeling about the middle of the third century. It should however be mentioned that children were sometimes buried unburnt even in the earlier period, as shown by Juvenal, writing about A. D. 100: *terra clauditur infans et minor igne rogi* (*Sat.* xv. 139).

There are hints of British converts in the writings of Tertullian and Origen early in the third century, and as Christianity was flourishing here early in the fourth century, it must have been firmly rooted in the third. The earliest martyrdoms seem to have taken place during the persecution of Diocletian about A. D. 304, but in 314 three British bishops and others attended the Council of Arles, and representatives were sent to other Councils in 325, 343, and 349. About 400 the province produced the heretic Pelagius. Symbols of the new faith during the Roman period are however rare in Britain, and those in the collection have been already mentioned (pp. 67, 83). The only church of the period in this country was discovered at Silchester, Hants, in 1892 (*Early Christian Guide*, 2nd ed. p. 61).

Lead coffins of the later Roman period are exhibited in Cases 1–3, ornamented in all but two cases with the bead-and-reel pattern already noticed on the cremation canisters (p. 100). The best example is the lid (pl. X, left) of the coffin found within the sarcophagus in the Minories (p. 16), where the head lay at the east end, contrary to Christian practice. The same moulding is seen on a coffin from Syria exhibited in the Greek and Roman Department. With this moulding is generally associated representations in relief of the scallop shell, and actual shells of that species have been found in a Roman coffin across the Channel;

but the pattern on lead coffins is of rare occurrence beyond the borders of London, Essex, and Kent. It could easily be produced by impressing a shell in the sand mould in which the lead was cast. The East Ham coffins all lay north-and-south, that from Shadwell Dock east-and-west.

The ornamentation of the small coffin found near Sittingbourne is exceptional, consisting of a cable pattern, plain rings and loops resembling a yoke. It contained part of a child's skeleton, and the jewellery exhibited in Case D (p. 68). Remains of iron nails and wood showed that the coffin had been encased, and it was buried east-and-west, with head west, at a depth of 7 ft. Outside the coffin at the foot was a brown pottery base; at the head a red jug and pottery jar containing a cup of fine white glass. The ring suggests the latter part of the third century, and the occurrence of jewellery in a grave with the Christian orientation is worthy of remark.

In a frame on the wall is exhibited the lid of a coffin found in a field called Bexhill, at Milton-next-Sittingbourne, Kent. The coffin itself collapsed, and with it were found iron nails, showing that it had been buried in a wooden casing. Inside, with the skeleton in lime, was a slender glass phial (*unguentarium*) and a cylindrical vessel of green glass with two handles, stamped on the bottom with the maker's name IBONI in relief. The lid (pl. X, right) is 5 ft. long with a uniform breadth of 1½ ft. It is divided into panels by means of raised bead-and-reel moulding, some containing crosses of the same moulding, others a Medusa head or pair of lions flanking a vase containing torches. This has a better claim to a Mithraic origin than the 8-pointed star on the base of the Warwick Square canister (p. 100).

Roman glass in Britain is remarkable for its excellent preservation, its composition enabling it to resist the erosive action of acids in the soil. Glass consists of soda, lime, and silica; and a stable compound is formed when the silicate of sodium and silicate of calcium combine in a certain proportion, but any excess of soda is gradually eliminated, and the surface thereby disintegrated. Roman glass is in most cases a bluish green, but blue, amber, olive, and white sometimes occur, and there are fragments in Case E of the thick marbled variety of which the pillar-moulded bowls were often made. This was probably produced abroad like the *millefiori* glass, so called as the pattern, produced by composite rods cut into slices, suggests a 'thousand flowers'; but some of the plainer vessels were no doubt manufactured in Britain, and Mr. Thos. May has published an account of his discovery of presumed glass workshops and ovens at Wilderspool, near Warrington, Lancs. Roman glass in general can be studied at the east end of the King Edward VII Gallery (Department of Ceramics and Ethnography); but the varieties found in Britain

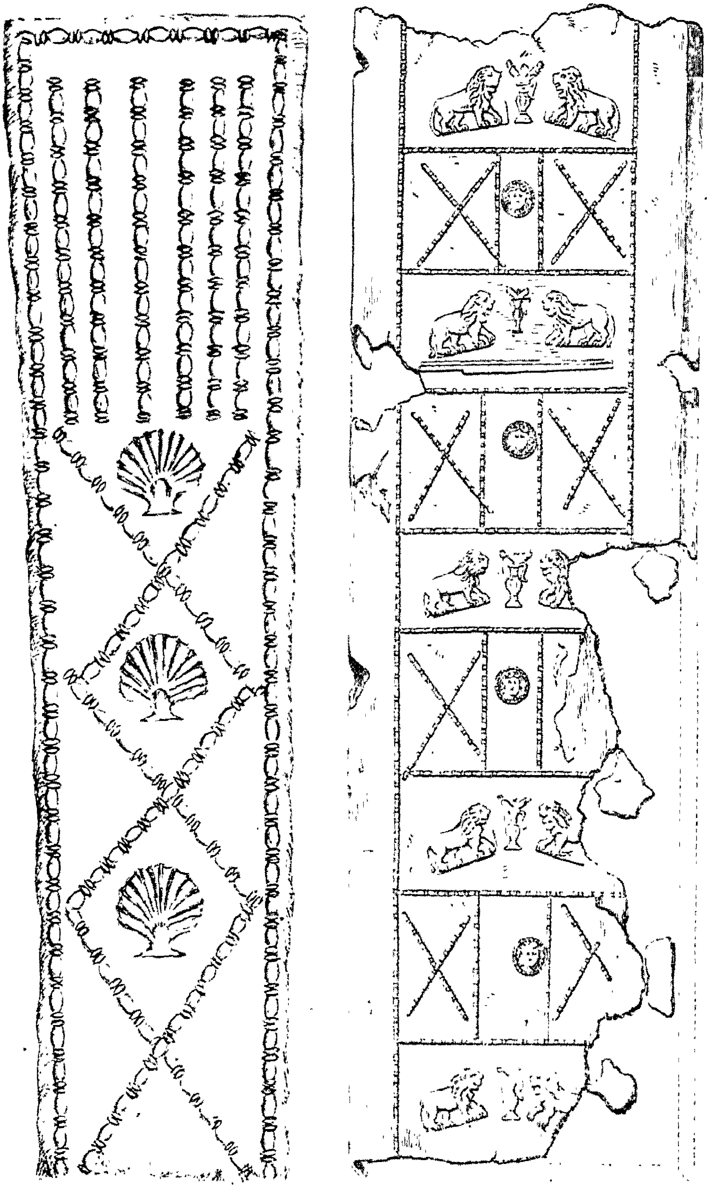


Plate X. Leaden Coffin-lids, London and Sittingbourne.

(Case 1 and Wall, *see* pp. 101, 102)

are plentiful enough. The molten material was either blown into shape (fig. 122. *b*), pressed into moulds (fig. 122, *c*) or spread flat, for window-panes (Case E) or for inlaying floral designs (fragments from London). Some of the finest specimens were cut like a cameo out of glass in three layers, of two or three colours, the best known examples in the Museum being the Portland vase in the Gold Ornament Room and the Auldjo vase in King Edward VII gallery. There were various forms of surface decoration, and examples are shown of applied threads. medallions and bosses, 'cut-glass' pattern, and ribs both smooth and notched (fig. 123). Specimens illustrating the technique are exhibited in Case D, and it should be mentioned that the beautiful iridescence occasionally found is naturally produced by diffraction when decay has rendered the surface uneven or split the substance into horizontal layers.

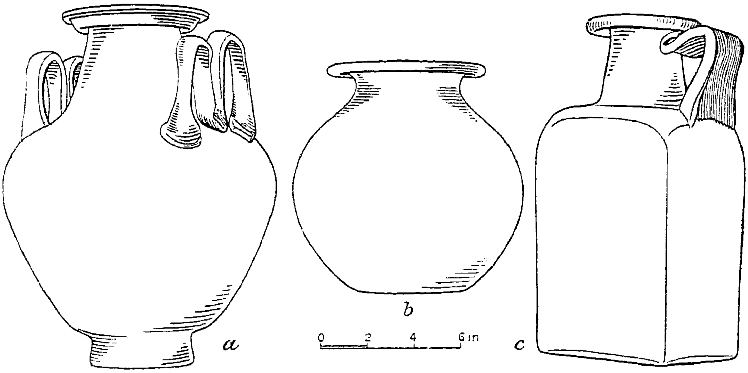


FIG. 122. Glass cinerary urns, Southfleet and Harpenden.

A few typical specimens are illustrated from Cases 42, 43 and 23. The two cinerary urns (fig. 122, *a*, *b*) from tombs at Southfleet, Kent, have been already mentioned (p. 14), the larger being similar to that from Warwick Square (fig. 121). The Harpenden tomb on the ground floor (fig. 2) contained a green jug (fig. 122, *c*) with square body and a broad reeded handle forming a right angle, like the early jugs of pottery (p. 121). There is an hexagonal specimen from Barnwell, Cambs., and smaller specimens with cylindrical bodies (fig. 123, *e*), all of the typical bluish green glass. The elaborate specimen from Bexhill, Sittingbourne, found outside the coffin (pl. X), has a notched rib on the conical body below the handle, and in front a medallion with mask, as in Case E (fig. 123, *f*). A pale-green jug (fig. 123, *g*) from Colchester has applied threads on the neck; and the flask (fig. 123, *b*) from Southwark, recalling the 'thumb-pots' of pottery, is a good example of iridescence due to decay. From Southwark and Faversham come two varieties (fig. 123, *a*, *d*) of the *unguentarium* or cosmetic phial

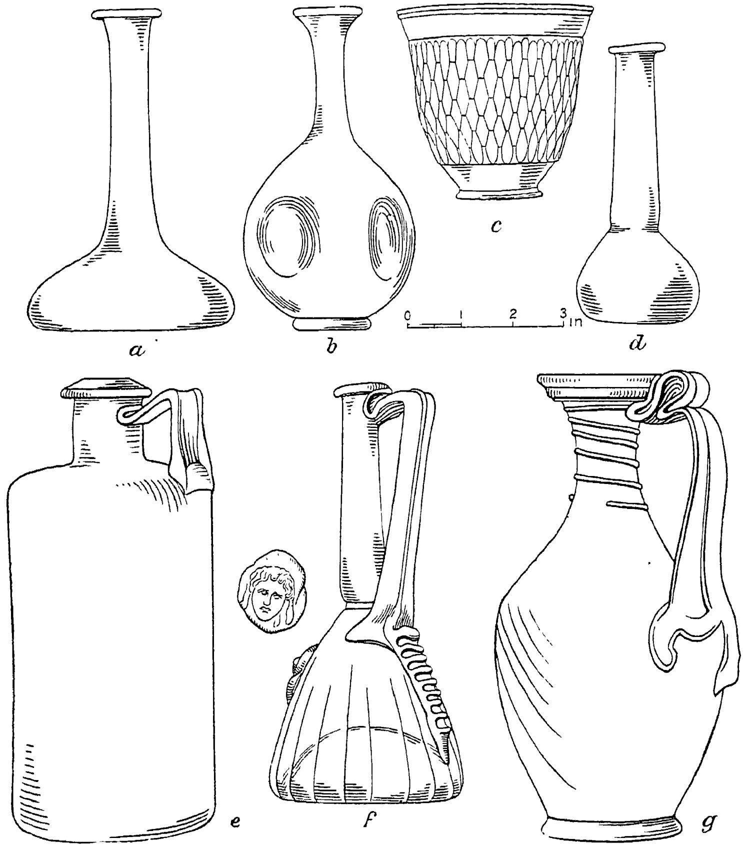


FIG. 123. Glass jugs, phials, flask and cup.

(incorrectly called 'tear-bottle') used with a *ligula* or long narrow spoon (Case E); and the greenish cup (fig. 123, *c*) from Barnwell, Cambs., approaches the clear crystalline quality so highly prized by the Romans. It is ornamented with the 'cut-glass' pattern, executed on the wheel.

A straight-sided cup of green glass (fig. 124) is ornamented in relief by blowing into a mould ; and the subject is interesting from more than one point of view. It was found at Colchester, and like the fragment from Hartlip villa, Kent, probably came from a Belgian workshop, as a glass of the same kind has been found at Couvin in the province of Namur, bearing two of the same competitors' names in a four-horse chariot-race. Cresces is hailed as winner on the Colchester cup, the other names being Antilocus, Olympus, and Hierax, no doubt well known in their day ; and in the upper frieze are shown the interior arrangements of the stadium and the points of the turning-posts. On this and other examples the chariots keep to the left, as in Virgil (*Aeneid*, v. 170). The glass industry began in Belgium in the second century, factories in the south of Gaul having previously supplied the limited market; and at the end of the second century Cologne became the principal centre of production ; but race-cups of this kind date about A. D. 100, and have been found in France, Belgium and Germany. The six cups or fragments found in Britain were no doubt imported across the Channel.

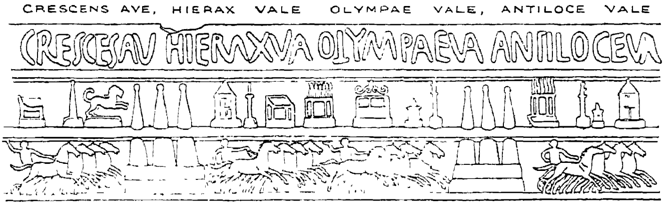

CRESCENS AVE, HIERAX VALE OLYMPAE VALE, ANTILOCE VALE

FIG. 124. Design on glass cup, Colchester. ($\frac{1}{3}$)

Samian ware has become a large subject, and its utility for dating associated finds is obvious, as the history of the ware abroad is generally known. In the reign of Augustus, Arretine ware was exported from Arezzo in Tuscany to the Rhine, and a few pieces reached Britain. In the following reign (Tiberius, A. D. 14–37) the South Gaulish factories (especially La Graufesenque, Aveyron, the ancient *Condatomagus* in the territory of the Ruteni) began imitating Arretine, and between the Claudian conquest of A.D. 43 and A. D. 80 most of the Samian imported into Britain came from southern Gaul. During the reigns of Domitian, Nerva, and Trajan (A. D. 81–117) a certain amount came from eastern Gaul, to which district the potters had migrated ; but from Hadrian to the end of the Antonine period (A. D. 117–192) the main supply came from central Gaul, especially Lezoux, Puy-de-Dôme (the ancient *Ledosus*, of the Arverni). After that period, down to the destruction of the Gaulish industry about A. D. 260, there was a limited supply of vases with applied reliefs or cut-glass patterns, also slip and roulette decoration from Lezoux, but more particularly from eastern Gaul. Ware stamped with rosettes, &c., appeared in Britain in obvious imitation of Samian, and there seems to have been a revival of the Samian industry at Lavoye (Dépt. Meuse) and its branches Avocourt and Les Allieux in the fourth century. In Alsace were the factories of Heiligenberg (about A. D. 95–160) and Ittenweiler, dating from the Trajan–Hadrian period.

There were also many Samian potteries in Germany, the farthest east being at Westerndorf in Bavaria. Rheinzabern (*Tabernae Rhenanae*) began about 120, and by the end of the century was producing moulded Samian of the worst description. Its rival Trèves began about the year 110 and continued till about 260; and there were other factories at Heddernheim, Remagen and Sinzig (both above Cologne), also Rottweil and Rottenburg.

The term 'Samian' needs definition. It is in common use and a convenient, but historically incorrect, label for a large class of table-ware chiefly made in the first two centuries of our era in France and Western Germany. A modern parallel is the word 'china', which stands for porcelain of various qualities, not necessarily made in the Far East. Pliny mentions a certain Samian ware, no doubt connected with the island of Samos, and the older antiquaries thought that he referred to the red-ware found in Gaul and Britain; hence the term was applied in error, but is preferable to *Terra sigillata* and others that have been suggested.

The leading characteristic of Samian ware is a surface resembling red sealing-wax in colour and lustre, though the tint and quality vary considerably: the secret of its production has never been recovered. The forms most commonly found in Britain are given (fig. 125), with the numbers assigned them by Dragendorff (whose paper in 1895 started the scientific treatment of this ware) and in the *Catalogue of the Roman Pottery in the British Museum* (1908). A great advance is marked by the late Captain Déchelette's work of 1904 (*Les vases céramiques ornés de la Gaule romaine*), and Messrs. Oswald & Pryce's *Introduction to the Study of Terra Sigillata* appeared in 1920. Only a summary of the leading types can be attempted here.

Dragendorff's Form 29 belongs to the first century, made at La Graufesenque and (at first) at Lezoux. The moulded decoration is in two friezes, a third being sometimes added on the angle and consisting of a stiff wreath, of various patterns. The top and bottom zone generally contain continuous leafy scrolls (as pl. XI, no. 4) or panels (metopes) divided by beaded lines and filled with figures, animals, 'arrow-heads', festoons, crossed lines, and other devices (as pl. XI, no. 5). The potter's name is frequently stamped inside the bottom of these bowls, seldom outside in one of the friezes. Specimens from La Graufesenque, Form 29, signed by

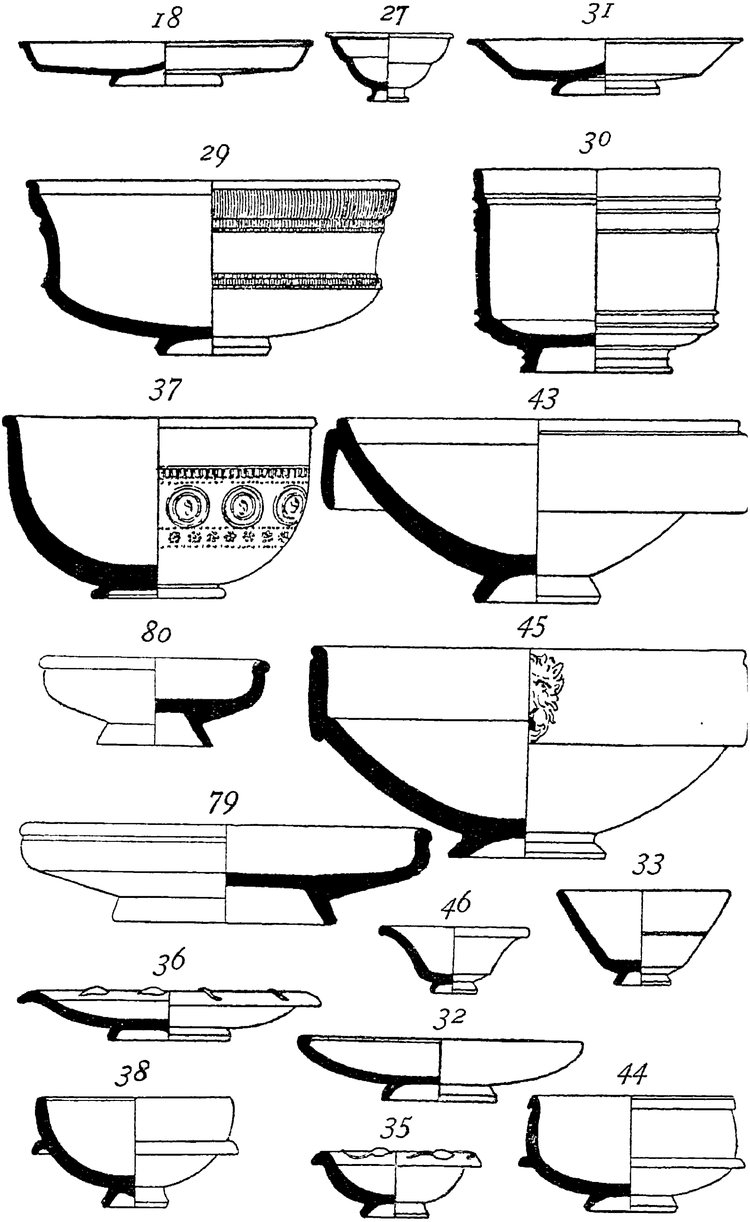


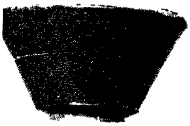
Fig. 125. Common forms of Samian vessels.

Bilicatus (pl. XI, no. 4), Celadus (pl. XI, no. 5), Crestio, Frontinus, Licinus, Meddillus, Passenus, and Vibinus (?), are exhibited in Cases 10, 11.

Form 30 is a cylindrical vessel, which becomes taller in proportion during its development from the beginning of the Gaulish industry till about A. D. 180. The rim is plain, not ornamented like Form 29 with roulette or 'engine-turning'; and this plain zone gradually deepens, as the diameter of the foot-ring diminishes. The ornamentation is almost always surmounted by an egg-and-tongue (ovolo) pattern, and consists of leafy scrolls, sometimes enclosing animals; or panels containing figures, cruciform ornament, festoons, medallions, &c. The use of arcading and the arrow-head pattern with panels divided horizontally is characteristic of the Flavian period (A. D. 68-96). In the time of Hadrian and the Antonine Emperors (A. D. 138–192) large medallions become prominent, in association with figures of mythological character. The free-style (without panels or other divisions) occurs on Form 30, and is continued on Form 37 in the second century, this being a comparatively late style of decoration, with fighting or hunting scenes. Specimens signed by the Lezoux potters Butrio and Divixtus (pl. XI, no. 8) are exhibited in Case 13.

Form 37 is approximately hemispherical, with a plain band below the lip like Form 30; and appeared first in the reign of Nero (A. D. 54–68). It was the favourite type of the second century and lasted as long as Samian was manufactured, but was superseded at Lezoux by vases with applied reliefs. Comparatively few can be traced to La Graufesenque, as the Rutenian factories hardly survived the first century; but the bulk of the German figured Samian was of this form. The egg-and-tongue border of the decorated surface is a constant feature, and the plain zone between it and the lip tends to become deeper as the potting becomes coarser. That the shape is an adaptation of Form 29 is indicated by transitional specimens of the Flavian period, imitating the double frieze of the earlier bowl. The panel or metope is frequently employed, and in the reign of Domitian (A. D. 81–96) is usually divided horizontally. A large continuous scroll sometimes appears, and the free-style was practised as early as the Flavian period, even on Form 29; but the latter style is specially common in the second century. In the Antonine period the large winding scroll was still in evidence; the cruciform design resembles a pair of fleurs-de-lys rather than St. Andrew's cross; and panels are almost invariably associated with figure subjects enclosed in large medallions. The signatures of Cinnamus (pl. XI, no. 6) and Paternus (pl. XI, no. 7) are visible outside bowls in Cases 12, 13.

Of the less usual shapes of figured Samian may be mentioned



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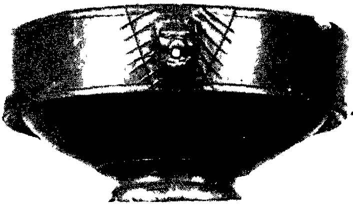

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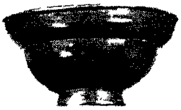

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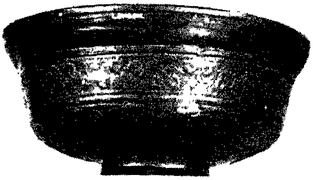

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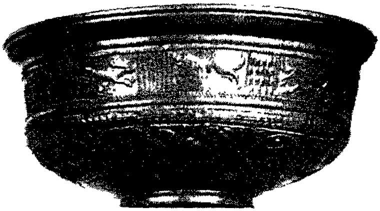

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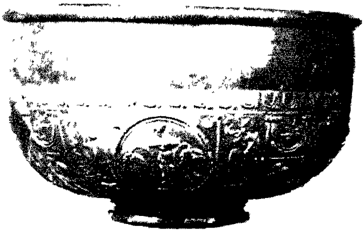

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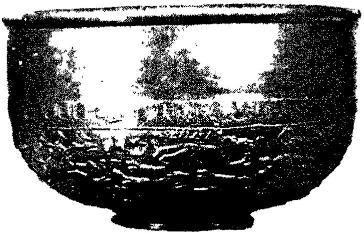

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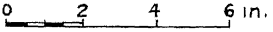

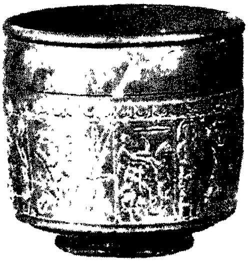

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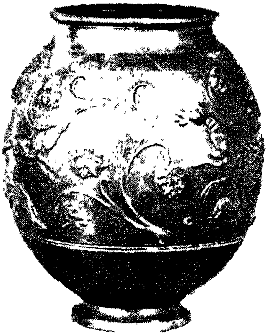

9

PLATE XI. SPECIMENS OF SAMIAN POTTERY.

(Cases 10–13, 15, *see* pp 106–111)

three of Form 67, all made at La Graufesenque, Aveyron, late in the first century, and found at Gloucester and Colchester (two), the latter site also producing a cup of Form 64 made at Lezoux, Puy-de-Dôme, about A. D. 100.

The above forms were produced in one operation by pressing the paste into moulds of clay, of which specimens from Rheinzabern and (probably) Lezoux are exhibited in Case E, with part of a coarsely made bowl of Form 37 in the free style, found at Aldgate, London. This was 'crazed' in firing and was therefore almost certainly made in this country, as 'wasters' would not be imported from the Continent. Other fragments of moulds for Samian ware have been found at Pulborough, Sussex.

A subsequent development in the late second and early third centuries is seen in vases like pl. XI, no. 9, in which the principal decoration consists of figures or plant forms separately moulded and then attached to the body of the vessel, being sometimes connected or finished by lines or scroll-work in relief added in the same way as designs in sugar on a wedding-cake. A particularly good but incomplete example is shown from Cornhill, City of London, measuring 10·2 in., 2 inches higher than the vase illustrated from Felixstowe, Suffolk.

Samian with cut-glass patterns is another of the late varieties of this ware, and is not earlier than the Antonine period. It was produced at Lezoux, Trèves, Rheinzabern, and Westerndorf, and was most in favour about A. D. 190–260. Specimens are exhibited in Case 16, and the shapes are unusual, but Form 54 served both for this kind of ornament and the applied mouldings.

Black Samian is sometimes found, but probably in every case the ware has been fumed by accident, as in a burning house or in a funeral pyre, and the red colour could be restored by re-firing.

Plain Samian includes vessels with no moulded decoration or stamping except the potter's signature, but also vases and dishes with relief decoration in 'slip', generally in the form of heart-shaped leaves attached to their stems (as fig. 126, no. 5, and pl. XII, nos. 9–11). This method is freehand drawing with a funnel from which the semi-liquid clay or 'slip' is poured, and must be distinguished from slip-ware which is coated all over (by dipping or otherwise) with a still more liquid clay, forming a flat surface differing in colour from the body of the ware, like a coat of paint.

In the first century the commonest vessel was a cup (Form 27, see fig. 125 and pl. XI, no. 3) with curved profile constricted about the middle, and several examples from the factory of La Graufesenque are exhibited in Cases 10, 11. The lip is generally rounded, but often truncated above in the earlier examples, and heavier and more rounded in the Flavian period and the reign of Trajan, the type going altogether out of use about A. D. 150.

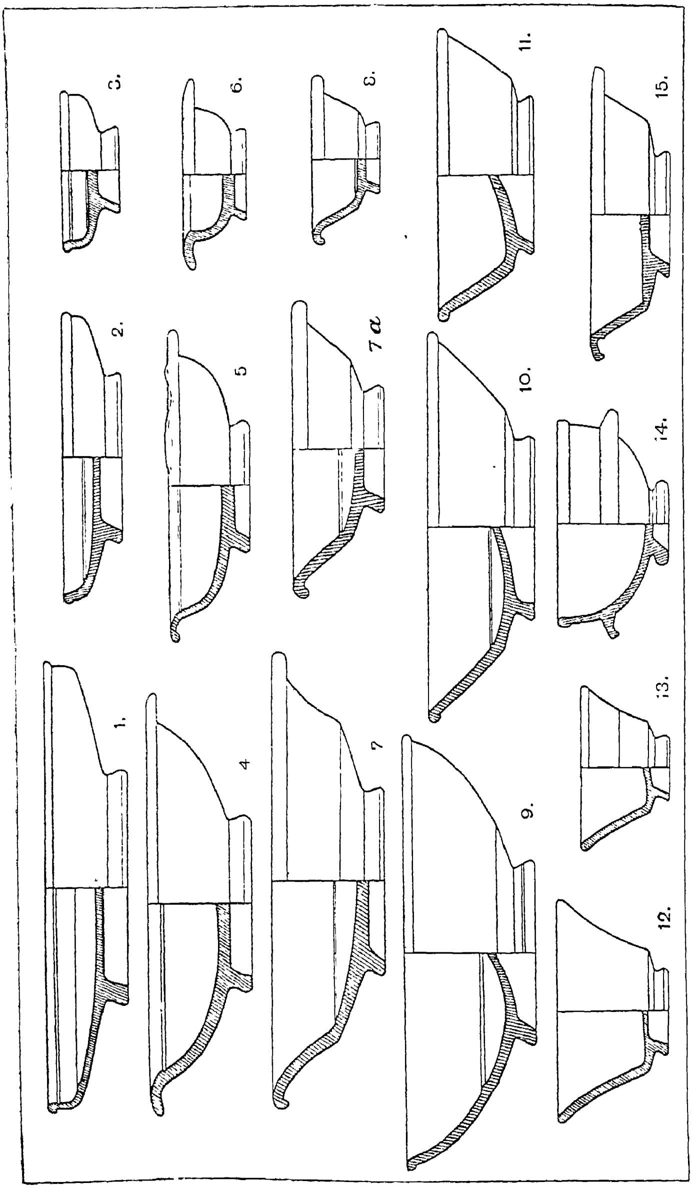

Fig. 126. Samian forms, Pudding-pan Rock, Whitstable. $(\frac{1}{5})$

It was made in South, Central, and Eastern Gaul, and specimens signed by Bassus, Donnaucus, Dontius (or Pontius), Felix Severus, Mommo, Rufus, Salvus, and Virtus are exhibited.

Form 33 (pl. XI, no. 1) began about A.D. 50, but is characteristic of the second and early third centuries. The earlier examples are apt to have a convex curve outside if the wall is not straight, but about A.D. 100 the curve becomes concave and the lip expands, merging into Form 46 (fig. 125) of the Antonine era. Towards the end of the Samian period the straight wall reappears. The bottom is flat inside and generally carries the potter's stamp.

Other shapes illustrated in fig. 125 may be briefly noticed. Form 18 is a plate with a low, slightly rounded wall, set more or less obliquely, in fashion at the time of the Conquest. The depth, thickness, and obliquity of the wall gradually increase, and the variety known as 18/31 was evolved in the Domitian–Trajan period. In Form 31 the bottom, instead of being flat as in Form 18, rises in the centre, and generally bears the potter's stamp: it is the commonest form of dish in the second century, with several varieties.

Form 32 is a dish with incurved rim, smooth rounded wall, and flat or concave base. It was manufactured at Lezoux, but more abundantly in the potteries of East Gaul, and is the commonest form of dish from Heiligenberg. It originated about A.D. 150 and is most frequent in the period A.D. 200–250. A variety of this form in two sizes has been numbered by Mr. Walters 79 and 80 (fig. 125), equivalent to nos. 2 and 3 in fig. 126.

Another shallow dish is Form 36 with a smaller but deeper variety, Form 35. Here the broad curved rim is decorated with thick slip (*en barbotine*) in the form of ivy leaves or lotus buds on the stem. The smaller size, almost a cup, appears first in Nero's reign, whereas the dish is the most prevalent form in the second century. Occasionally the lip is unornamented, and both forms are generally unsigned, but many of the larger size made at Rheinzabern bear the stamps of various potters.

Forms 38 and 44 are flanged bowls, distinguished by the situation and width of the horizontal ridge: both belong principally to the period 250–300. Many examples of the former are signed by Lezoux potters, but marks are not frequent on Form 44, and belong to various factories. Form 38 was occasionally gritted within for use as a mortar, but Forms 43 and 45 were more generally employed for that purpose, and attain large proportions. The type with vertically down-turned flange and projecting open spout dates from about A.D. 150–200, mostly with Lezoux stamps: that with the spout through a lion's mask has an upright collar (pl. XI, no. 2) and ranges from 150 to 250 and even later, being frequently signed by the potter Geminus of Lezoux, where moulds for making the lions' heads have been found. Mortars, for use with a pestle, were more often made in coarser wares (p. 123).

The series of plain Samian vessels dredged from a shoal known as Pudding-pan Rock in the Thames estuary four miles north of Whitstable, Kent, is important as being probably salvage from the wreck of a boat conveying Lezoux ware from the Gaulish coast to London. The absence of ornamented pieces may be accidental, but it is possible that at the date in question the production of such bowls had ceased at Lezoux, and the potters were specializing in sets of plain table-ware. Most of the types were made in three sizes, and the forms made by each potter have been determined. About forty different stamps have been recovered, and all have been identified in the list of Lezoux potters. The following names are not in facsimile, and a few readings are doubtful (M = *manu*, O = *officina*, F = *fecit*):

AESTIVI · M
ALBVCIANI
ARICI MA
ATILIANI
BELSA · ARVI
CALETI · M
CAMPANI · O
CARATILI · M
CASSIVS · FE
CATIANVS
CINTVSM
CRACINA · F
DECMI · MA
GIPPI · M
IVLLINI · M
IVSTI · MA
MACCALI · M
MACRIANI · M
MAINACNI
MAIORIS · M
MARCI
MARTINI · M
MASCELLIO
MATERNI
MATERNINI · M
NAMILIANI
PATTOF
PAVLLI · M
PRIMANI
QVINTI · M
SACRILLI · M
SATVRNINI
SEVERIANI · O
SEXTI · MA

The sixteen different forms (fig. 126) include four sets of three sizes, and one set of two sizes. Since the series was published in 1907, the size numbered 7*a* has been recovered from the Rock itself: it has often been found elsewhere. Nos. 4–8 and 15 do not bear the stamp of any potter.

Some of these potters' names and shapes were included in the series recovered from what seems to have been a pottery shop at Corbridge, Northumberland. Most of the coins found on the site belong to A.D. 330-340, but the plain Samian ware, coarse pottery, and mortars must date from the second century, perhaps a few years later than the Pan-Rock consignment. In the trodden clay floor were found two coins of about A.D. 152 (Antoninus Pius and the younger Faustina); and both these pottery groups appear to date from about A.D. 160–180.

Belgic black ware (*terra nigra*) was produced in the Tongres district (*Tungri*) and at Trèves (*Treviri*) between about 50 B.C. and A.D. 70. The paste is bluish-grey, baked hard, with a lustrous black surface produced by a coating of asphalt or bitumen applied hot and polished on the lathe; and the forms were largely copied from Arretine red-ware, the colour of which was sometimes imitated by firing at a higher temperature. Many bear the potters' names—some legible and authentic, others from different factories being meaningless copies of Samian signatures current in the late first and early second centuries. A fine dish from London (fig. 127) has the typical low foot-rim, which is, however, useless, as the body descends still lower outside, the middle being raised and bearing in this case the mark **CATVS**.

Plates of orange-red ware from Kent (Case 33) have the same peculiar foot-rim, one bearing the signature **ASINN**. These and two black specimens are evidently modelled on Form 18 (fig. 125).

The black ware named after Upchurch (common in the mud-flats of the lower Medway near that place) is allied to Belgic ware; and as it is found mixed with many other wares, the bulk was probably not made at Upchurch but across the Channel. Mr. Thos. May infers that Upchurch ware comes mainly from cemeteries, refuse-pits, and accumulations due to a dense Roman population; and was washed out of the soil (at that period dry land) by the encroachments of the sea, or accidentally lost in unloading ships from Gallia Belgica, where such pottery of the Roman period is equally abundant. On the other hand, pieces spoilt in firing have been found in the marshes, and even such a good 'waster' as the carinated vase in Case 20 (pl. XII, no. 7) would hardly have been brought from the Continent; hence the black Belgic ware may have been imitated locally (pl. XII, 5–8).

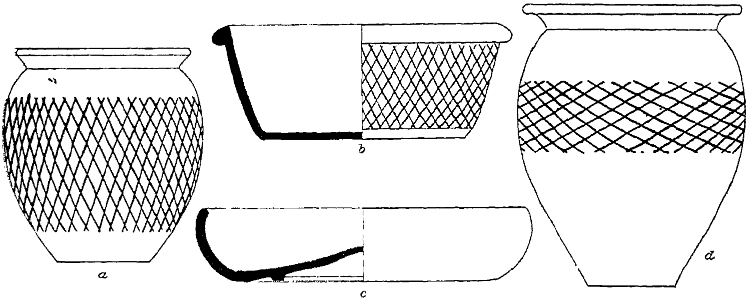

FIG. 127. Cooking-pots, bowl, and Belgic dish.

Roman potsherds, mostly black, covered the ground for about three miles along the edge of the marsh at Higham, and were so numerous that the railway embankment was made of them in some places. Other finds of the kind are recorded from Shorne, where a kiln or cowl of circular form made of coarse clay was dug out, with small pieces of pottery packed inside. Rough pottery bars, presumably kiln rests, are also exhibited from the banks of the Medway.

The carinated or angular profile is common in this ware (pl. XII, fig. 7), and is a non-Roman feature familiar in the Trèves industry of the first century, and seen also in specimens on the shelf above the Upchurch group (Case 20), which are more British than Roman but may date after the Conquest. The surface is lustrous or dull black, with bands of slight roulette-marking, or panels of raised dots (pl. XII, nos. 5-8). One bowl, with decoration like fig. 128, has sloping walls like a late variety of Form 30 (between about A.D. 70 and 130); and it is clear that Belgic ware was often made in imitation of Arretine and Samian forms. A grey specimen with similar incisions, resembling Form 30 (Case 33), was found with a skeleton at Water Newton, Hunts.; and copies of Form 37 in the same style, both in red and black, are shown in that Case.

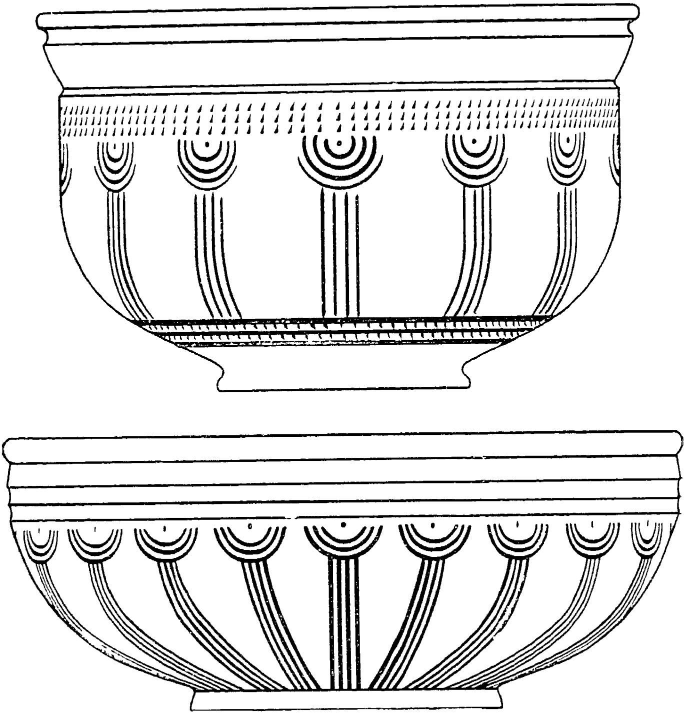

FIG. 128. Ornamented black bowls, Weymouth. ($\frac{1}{2}$)

The peculiar decoration just referred to from Upchurch is seen on bowls more akin to Form 37 from Jordan Hill, Weymouth, where many specimens showing strong British influence have come to light, suggesting local manufacture. They occupy the middle shelves of Cases 21, 22, and four are represented on pl. XII (top row). Belgic ware also occurs here, and three plates bear stamps that were perhaps not intended to be legible: in each case the angular foot-rim is useless, as in fig. 127. There are obvious imitations of the Samian Forms 30 and 37 (fig. 128) and the plain 27, 33, and 38, but the local preference was evidently for pedestal vases, cylindrical mugs, and squat bowls, all with bead-rims. The last group is ornamented with low vertical ribs far apart, with dotted vertical and looped lines.

Pottery-kilns have been discovered at Castor, four miles west of Peterborough, but it is doubtful whether all the various wares found on the site were of local manufacture. The name is applied particularly to a white paste coated with a dark slate-coloured slip on which are hunting scenes and figure subjects in relief (*barbotine*), coated with the same slip (pl. XII, 9–12). Scrolls are a common form of decoration and have been attributed to native influence ; but there is a close resemblance to vases made on the Lower Rhine. The hunt-cups date from about A.D. 135–200, and were popular in Britain, now being well represented in the museums of York and Colchester ; but the Castor kilns may have started in the first century, when vases of this character were being manufactured in Germany. On the whole, Castor ware may be considered the successor of figured Samian in Britain, and was itself followed by the New Forest products that came from kilns excavated in 1852 by the Rev. J. P. Bartlett and in the last few years by Mr. Heywood Sumner, F.S.A., whose map is exhibited in Case 6. With his permission a reconstruction of one of the kilns (fig. 129) is illustrated to show the Roman method in Britain, and similar discoveries have been made in

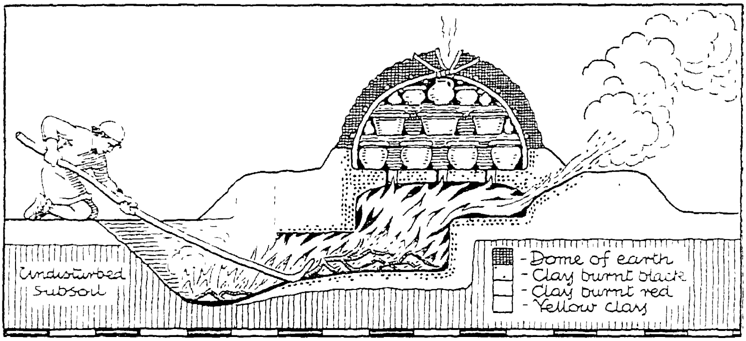

Fig. 129. Firing of pottery kiln, New Forest.

several places, as at Silchester, Farnham (Surrey), Worcester, and Shoebury, models of the two last being shown in Case 8, with pottery stands from Corbridge, Northumberland (fig. 130), which were used for supporting vessels in the kiln or possibly as nozzles for bellows.

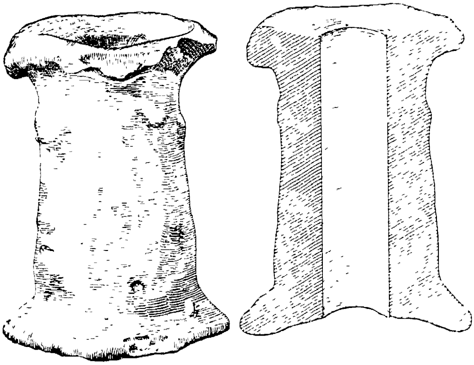

FIG. 130. Kiln-rest or nozzle, Corbridge, Northumberland. ($\frac{1}{3}$)

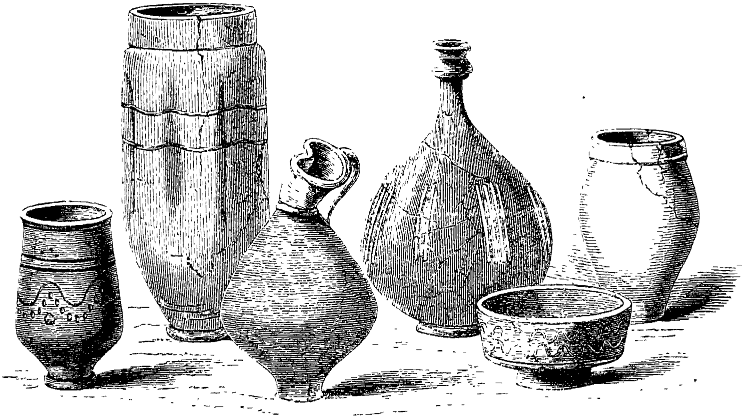

FIG. 131. Group of New Forest pottery. Tallest, H. 8 in.

Several wares were manufactured in the Sloden district of the New Forest, Hants., and specimens are exhibited in Cases 6, 7, and in exhibition drawers, Case D. The two main qualities were (i) a hard, reddish-brown stoneware with metallic lustre, usually in the form of 'thumb-pots', beakers, and straight-sided cups; and (ii) a softer black-coated ware, generally in the form of jugs and bottles with decoration in white slip. A representative group is given in fig. 131, which includes (on right) a jar of coarse

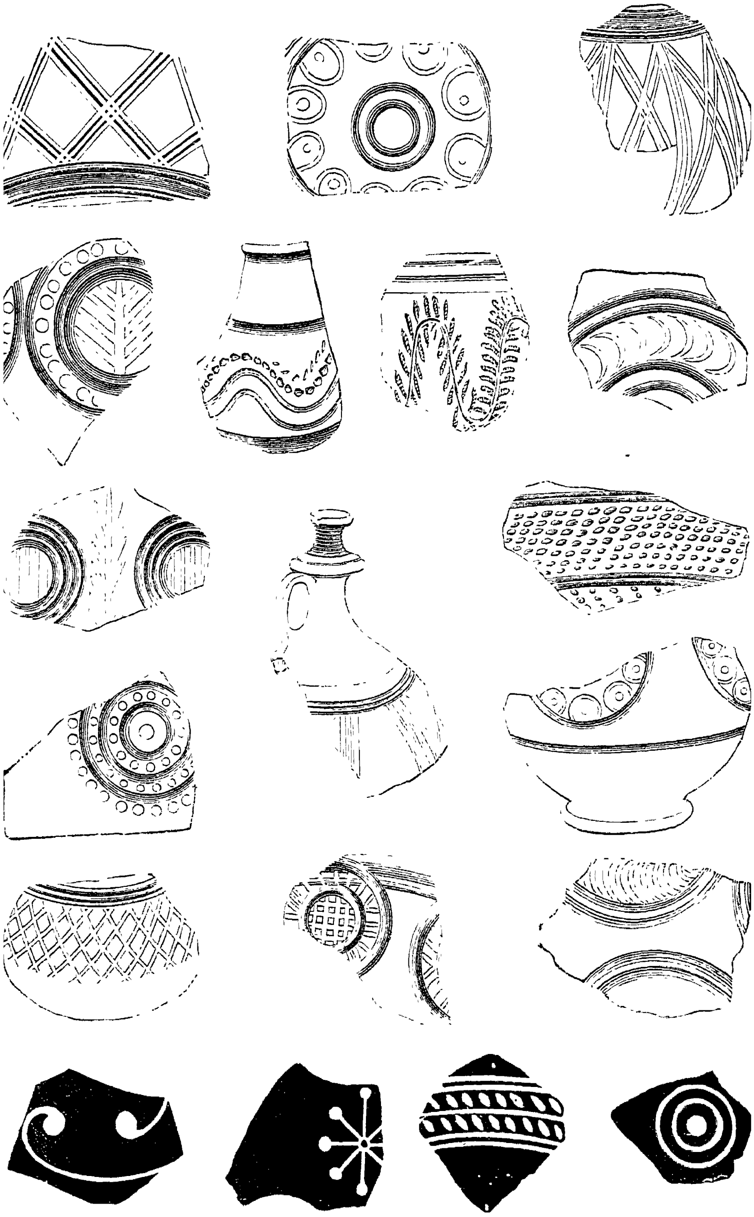

FIG. 132. Ornamented pottery fragments, New Forest.

white ware with collar lip, also a common local product, small and unornamented. The ornamental details shown in fig. 132 testify to the variety produced by the New Forest potters, whether in incised or white slip technique, or (on bottom row) in white slip on a dark ground. The evidence from coins is at present rather vague, but the jug illustrated is known to be of the later Roman period (p. 121); and if, as Mr. Heywood Sumner concludes, the Crock Hill (fig. 132), Islands Thorns, and Ashley Rails kilns represent the culmination of prosperous settlement and of pottery production about A. D. 250–350, the earlier output of Sloden and Black Heath Meadow may be assigned to the first half of the third century.

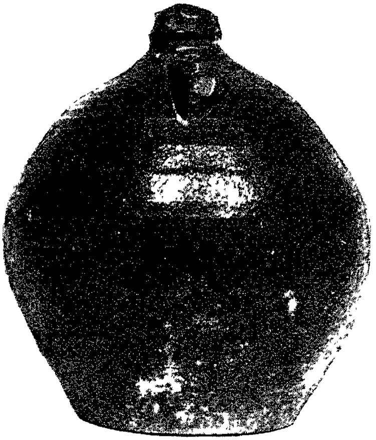

FIG. 133. Pottery money-box, Lincoln. ($\frac{1}{2}$)

Much of the Lincoln pottery in Case 34 comes from the site of kilns at Boultham, near Lincoln, but such a variety of wares can hardly have been produced from local clays. The reddish ware with painted decoration belongs to the later Roman period, and attention may be drawn to the black bowl distorted in baking, the crucibles, and colander of black ware. The money-box (fig. 133) was found intact, containing coins dating from A. D. 307–40, and is remarkably like those of mediaeval times, which had to be broken before the money could be extracted. There are jugs of yellow ware with designs painted in brown, and to this class belongs the vase (fig. 134) with human face and inscription in brown DO MERCVRIO (I give this to Mercury). Another face-urn, of red ware from Hitchin, is exhibited in the adjoining Case 33, and fragments are in Case 38. The heavy red bowl with perforations from Halstow, Kent, is not uncommon, and was probably used as a cheese-press. Above are pear-shaped bottles, generally of red ware, with necks in the form of female heads, mostly from the London area and dating from the third century. The barrel-shaped vessels (one from Basingstoke, Samian, in Case 16) are of rare occurrence, but the adjoining feeding-bottles were in general use.

The most delicate specimens in the collection are among the earliest, the small cups in Case 19 dating from about A. D. 50, a few years after the Conquest. Many have a granulated or rough-cast surface, others have rows of dots arranged in panels; and an imbricated or scale-pattern in relief is seen on those in the middle of the Case, one of which shows the transition to 'rustic' ware, which has clay applied to the surface in regular or irregular lumps or ridges. It is confined to the period A.D. 80–130, and is more common in the north of England than in the south. Several of the thin and well-made vases in this Case are dusted with mica, which gave an almost metallic lustre to the surface. Another attempt to endow pottery with some of the qualities of plate was made with graphite (black-lead); and lustrous zones contrasting with a roughened surface were often produced by hot-polishing a surface dipped in bitumen or asphalt. A rarity in Britain is the marbled ware, with red markings on a yellow ground, which was produced for instance at La Graufesenque about A.D. 40–80 and often bears the potter's stamp.

Another early product was the glazed ware (properly so called) which has a yellow, brown, or green vitreous coating, consisting of a lead glaze burnt into the clay. Two specimens are exhibited from Jordan Hill, Weymouth (p. 115), and one each from Ewell, Surrey, and Colchester, Essex, the last being a small jug with relief moulding on the shoulder. The factories for this ware have been located at St. Rémy-en-Rollat, Vichy, and Gannat in the Allier district of France, and were in operation about A.D. 40–50.

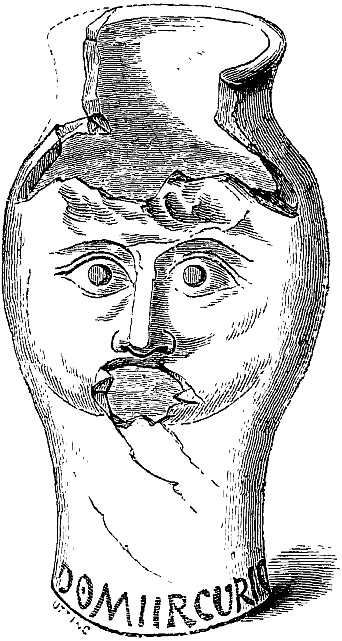

FIG. 134. Painted face-urn, Lincoln. ($\frac{1}{3}$)

The beaker, which is found in many kinds of ware, has been traced back to a Belgic black-ware type of the time of Augustus. By the time of the Antonine emperors, about A.D. 140–190, the body had become globular and the neck upright; but the latter became elongated and conical about A.D. 200. In the next half-century Rhenish beakers with slip inscriptions of festive character were produced in plenty, and before the middle of the third century (when the German *Limes* was destroyed), the type with mottoes had appeared at Saalburg. By the end of the Roman period the body had been further elongated, indented vertically round the middle, and made top-heavy on a small stump foot. The ornamentation of the globular body takes many forms: some are 'engine-turned', others (as at Castor) bear floral scrolls in thin white slip; or foliage, hunting-scenes, human figures, &c., in relief.

A peculiar red ware stamped with rosettes or parts of rosettes may be regarded as the descendant of Samian ware, and seems to date from the second half of the fourth century. It is well represented in one of the New Forest kilns (Cases 6, 7), and the rosettes are sometimes replaced by scroll and dot patterns in white slip, or with roulette pattern ('engine-turning'). For specimens see exhibition drawers in Case D.

The stamped Merovingian ware is quite distinct in technique, and dates from the fifth century (Case 59, Iron Age Gallery).

One of the commonest forms of Roman pottery is the bowl of black ware, often ornamented outside with burnished lattice-pattern. It is found throughout the period, but underwent slight modifications. Thus in the later first century the rim was horizontal or beaded; in the second, the overhang is exaggerated, and the base is bevelled (fig. 127, *b*). Many were found in the Romano-British villages of Rotherley, Wilts., and Woodcuts, Dorset, by Gen. Pitt-Rivers, who formulated the progressive changes in the rim-section. In the earlier examples there is a ledge inside, below the level of the lip, as though to support a cover. This ledge gradually merges into the flat lip, and then passes outside the rim which gradually rises above its level, the lid being in this case presumably angular or flanged. The *mortaria* seem to have developed in the opposite direction, the groove descending from the lip-level to form a ledge inside; but a cover would not be necessary in this case (fig. 135, *a–d*).

The lattice-pattern of burnished lines on a rough ground is usual on these bowls and also on the ordinary cooking-pot or *olla*, illustrated in two varieties (fig. 127 *a*, *d*). An early form has the bead-rim, common in pre-Roman Britain, but most have the lip curved or bent outwards at an angle (*a*), as found at Newstead during the first occupation (before Hadrian). On the same site during the Antonine period the rim assumes rather the form of a hollow moulding, and the lattice pattern is more commonly used. Another indication of date is the relation of the outer edge of the lip to a vertical line from the bulge of the vessel. The earlier forms have the lip well inside that line, the body being more or less globular (*a*); whereas in the later Roman period the lip falls in the vertical line or even outside it, and the body becomes egg-shaped. A transitional form from one extreme to the other is here illustrated (fig. 127 *d*).

An instructive discovery in this connexion was made at Westbury Ironworks in 1881 (Devizes Museum). One cooking-pot

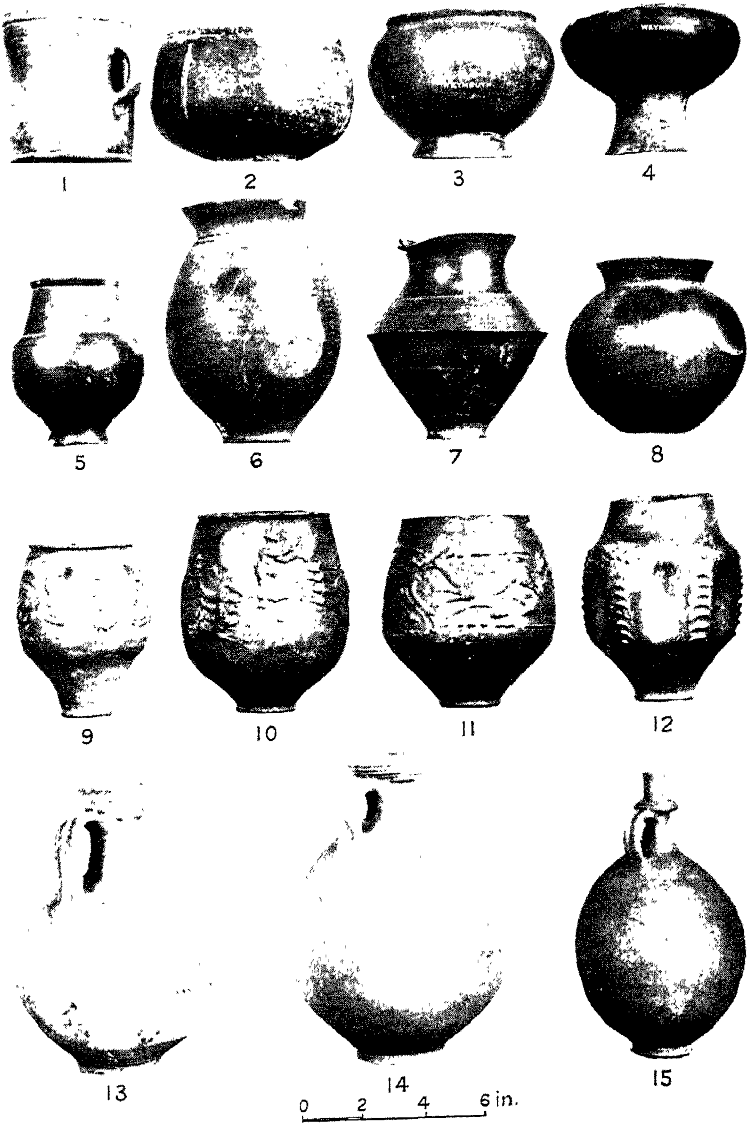

Plate XII. Specimens of Coarser Pottery.

(Cases 4, 5, 8, 9, 20-22, *see* pp. 113, 115, 121)

with the lip just outside the vertical line of the bulge was found two feet from the surface containing the burnt bones of a young subject, amongst which was a fine bronze coin of Constantine, struck in London ; and a smaller vessel was placed inside the mouth as a cover. The *olla*, used as a cinerary urn, can thus be assigned to A. D. 307–337, which confirms the rule given above ; but it is none the less surprising to find a cremation in the fourth century, more especially one associated with a coin of the first Christian Emperor.

Jugs or flagons from many localities are arranged in chronological sequence in Cases 4, 5 ; and it is interesting to find that a vessel that served the same purpose throughout underwent various changes in form and decoration, which were not dictated by circumstances at any particular factory. The earliest Roman form in Britain has a handle bent almost at a right angle (like those of the glass jugs with angular or cylindrical body, figs. 122, 123) and attached at a similar angle to the neck and shoulder (pl. XII, no. 13). It is broad, flat, and reeded on the outside, in the same manner as the spreading mouth, though the ribs do not always correspond in number. Four or three are usual on the earlier handles, but most exhibited in this Case have only two. The earlier mouth-pieces are generally ‘ under-stepped ’ with three, four, or five steps ; and when these disappear there is a change also in the attachment of the handle, which meets the neck on the slope, the opening at the same time becoming smaller and rounder (pl. XII, no. 14). The body assumes a more globular form and the specimen from Fulston Farm, Sittingbourne (no. 15), may be taken as a type of the later period, corresponding to that of the New Forest kilns. The handle is small and rounded, with double reeding, and there is a flange on the neck, which looks as though it were the original mouth with a stopper inserted. A find at Hengistbury Head shows that a variety of this type was contemporary with the tall and slender thumb-pot of the New Forest series, dating about A.D. 300 ; and a red-ware specimen with longer neck has ADIVTORIS scratched on the side and an asterisk within the foot-rim that may be intended for the Christian monogram.

Painted ware, which may be regarded as a substitute for Samian when the Continental factories ceased to exist, is not well represented in the collection, and specimens are not arranged together, as they belong to other groups. Thus two vases of poor Samian ware from Berkshire in Case 16 have scrolls added in white paint and probably date from the third century. A good deal of painted ware has been found on the site of pottery kilns in the New Forest (Cases 6, 7), and fragments are arranged in an exhibition drawer (Case D), but the result is unattractive, as the ware used is greyish white with a rough sandy surface. There are brown spirals on a white globular cup from Colchester in Case 35, and from the same district a yellow design on a jug of reddish brown, part of a grave group in Case 21 which included a cooking-pot like fig. 127 *d*. Brown on red is seen on a Lincoln specimen in Case 34, also an angular jug of creamy ware with brown details.

The remainder of this coarse pottery is arranged according to localities. That found in the London area fills Cases 37, 38 and consists of jugs (top shelf), bowls, small amphorae, cooking-pots, beakers, thumb-pots, and frilled vases of tazza form, these last being of the first three centuries and perhaps used for burning incense. Cinerary urns from the London district are shown in Cases 51, 52, 10–13, and 15.

Pipe-clay figurines about 6 in. high have been found mostly in London (Cases 37, 38), and generally represent Venus standing on a hemispherical base. They were made in several of the Samian factories of France about A.D. 50, and the type reached Germany towards the end of the century, factories being known at Cologne and elsewhere. These figures were made to stand in shrines of the same material, and fragments of the latter have been found at St. Martin's-le-Grand and at Wroxeter. A Gaulish shrine, containing a figure like one from London, is here illustrated (fig. 136) to show how the goddess was originally housed as one of the domestic deities.

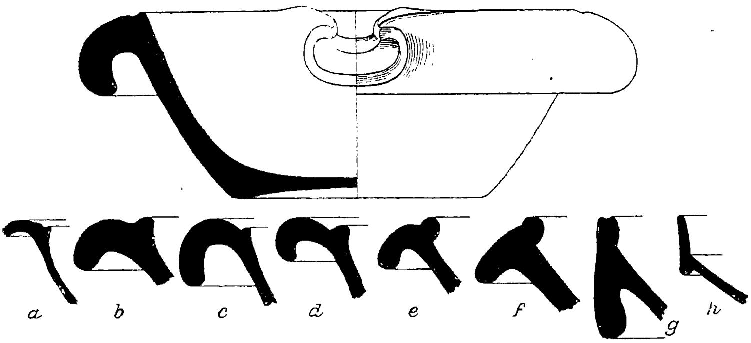

FIG. 135. Pottery mortar (London) and rims of others.

In the adjoining Cases 35, 36 most of the Colchester pottery is grouped: cinerary urns on the top shelf, and bowls, jugs, vases, cups, and one frilled vessel, like those from London just noticed. Cases 31, 32 contain the Kent series, mostly collected by the late Mr. George Payne, F.S.A., in the neighbourhood of Sittingbourne. Cinerary urns fill the top shelf, and below are beakers, vases, thumb-pots, bowls, and dishes, many being of the black ware generally called Upchurch (p. 113).

Smaller county groups of coarse pottery are arranged in the following Cases: 4 and 5, Cambridgeshire, with smaller groups below; 6, 7, and 18, Suffolk; 4, 16, Hertfordshire; 17, Essex; 19, Yorkshire; 20, Berkshire; 21, 22, Dorset; and 33, Bedfordshire.

The mortar (*mortarium, pelvis*) was a kitchen utensil for pounding food and was perhaps fitted into a hole in the table (as suggested by Mr. John Ward) so that the weight was taken by the flange. The comparatively small foot would not give the necessary stability for use with a pestle, like that in the form of a bent thumb, exhibited from London in Case 37.

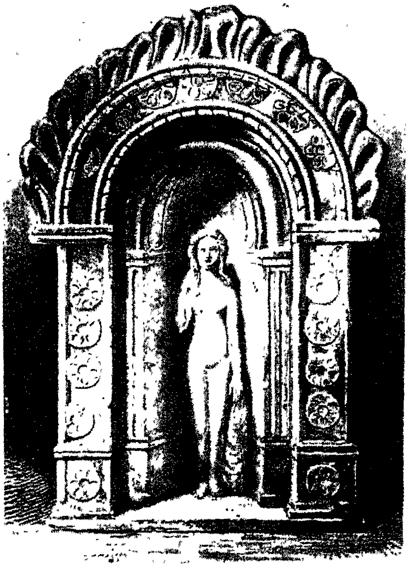

*Fig. 136. Pipe-clay figure of Venus in shrine. (¼)

In the absence of exactly dated specimens, reliance is placed on successive changes in the form of the lip, and a few sections are illustrated below a diagram of an entire mortar in the collection (fig. 135). The ware is generally a yellowish white, in imitation of stone, of which material one specimen is exhibited with its spout blocked by a continuous rim. The spouts are often so shallow that they can have been of little service. Inside, the surface is sprinkled with grit to assist in trituration, and in the first century the grit is often sprinkled also on the broad rim, which is almost flat (as fig. 135 a), with a groove on the inner edge. The section becomes more hooked, and the groove passes into a ledge or moulding that sinks some way below the top (*b–d*). This moulding grows into a flange (*e*) and gradually the hook is straigtened out, and, both being in the same line. the hammer-head type (*f*) arises late in the third century. The last stages are marked by the upright collar moulding (*g*), which is a vertical form of the hammer-head, and an attenuated form (*h*) which belongs to the fourth century. These dates are only approximate, and a good deal depends on the ware employed. Thus some Samian specimens exhibit a deep turned-down collar in the late second century (pl. XI, no. 2), sometimes ornamented with figures and scrolls in relief slip; and the small painted specimens of the later period assume a variety of forms.

The complete specimen illustrated (fig. 135) is stamped ALBINVS· LVGDI FEC(IT), which shows that it was made by Albinus at Lugudunum (presumably Lyons, though there were several towns of that name). Others on exhibition from London bear the marks VRBANVS LIBER F(ECIT) LVGVDV(NI) FACTVS; ANDIL . . . (F)ECIT; QVI(NTVS) VAL(ERIVS VERANIVS); SOLLVS F(ECIT) (two), and MORICAM FECIT, this last being on an exceptionally large specimen measuring 16 in. across. One from Ribchester, Lancs., is stamped BORIEDCI, and there is a small Samian mortar with grit inside, and a vertical collar (as fig. 135 *h*) in Case 16.

Of the same thick yellow clay were made many of the *amphorae* or two-handled vessels for holding wine or oil. The earlier type has a cylindrical body and pointed base, and reached Britain even before the Conquest (see the Welwyn group in the Iron Age Gallery). The shape was convenient for handling as a barrel, and numbers were imported with their contents from Mediterranean countries. They could easily be stored horizontally, like bottles in a bin. Two are exhibited above Cases 1–3, one from Southwark being stamped on the handle EX FIGLIN(A) CAESARIS (from the pottery-works of Caesar), and may be referred with confidence to the first century. The globular form was much commoner in Britain and specimens are exhibited in Case 30, and in and above Cases 50–52. Many have been used as cists to contain a cinerary urn, for which purpose the neck was broken off and replaced. They were therefore in use during the cremation period and probably also after A.D. 250, but the potters' stamps are not very helpful.

Roman buildings in Britain are generally called villas, but the Latin term *villa* denotes the house and estate of a landed proprietor, including accommodation for his slaves and dependents, farm-buildings, and granaries. Though a house in the country with tessellated pavements, wall-paintings, baths, and heating appliances might be called a *villa* for convenience, the name can hardly be applied to buildings in a town such as Silchester or

Caerwent, where the inhabited area was cut up into blocks (*insulae*, island-sites) by a network of roads at right angles and equal distances. The structure consisted of tiles, flints, or other stones set in hard mortar to form the foundations and lower courses of the walls, the upper part being mainly of timber. The roof consisted of tiles (fig. 137) or stone slabs (fig. 138) fastened by pegs or iron nails to the rafters. In some parts of the country there was an ample supply of stone that readily split into slabs of the thickness required; but tiles of coarse red pottery were more frequently used and were of two patterns: the oblong *tegula* about 17 in. × 14 in. and about 1 in. thick, with flanges along both the longer edges, and the half-cylinder (*imbrex*) which was placed over the flanges of two adjacent *tegulae* to render the building waterproof, as shown in fig. 137.

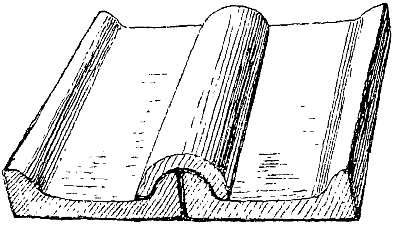

Fig. 137. Roofing-tiles of two kinds, London.

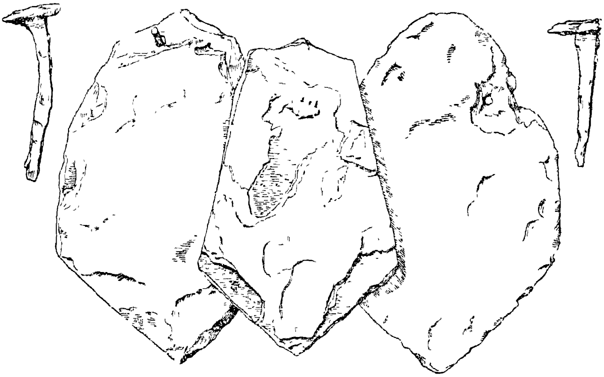

Fig. 138. Stone roofing-tiles, Fifehead Neville, Dorset.

The larger Roman houses in Britain are generally divided into two classes, according to the arrangement of the rooms. Th ‘corridor’ type has the rooms in a straight line along o a communicating passage or verandah, which however seldom extended from end to end. Extensions at right angles are sometimes found at either end; and when these are long enough to form with the corridor range three sides of a square, the building passes into the 'courtyard' class. The fourth side was frequently built upon, and the result was an internal court approximately square, surrounded by a covered passage or cloister communicating with the various rooms. The upper floor or floors would be of post-and-panel work, the spaces in the timber framing being filled with wattle-and-daub, burnt fragments of which (as hard as brick) are frequently found where a house has stood. In many cases the superstructure was destroyed by fire, but the heating arrangements were probably not to blame, being in most cases carefully planned and scientifically executed. The bath was on the principle now known as Turkish but originally Italian; and the mosaic floors were supported on piles of stone or circular tiles (*pilae*), the air being heated by a furnace underground (hypocaust) and circulating below the floors and through the walls by means of box-tiles (fig. 139), rows of which were let into the fabric. The faces are usually scratched or moulded to key the mortar, but sometimes bear elaborate designs that were probably meant to remain visible up the wall. In Italy the better houses were constructed to look inwards on open and colonnaded courts (*impluvia*) or garden-plots, and had few outer windows; but in a northern climate no refuge from the heat was required, and the houses of Britain and northern Gaul looked outwards on to the surrounding country, the windows being fitted with sheets of glass (Case E). Fragments of the internal decoration, such as thin slabs of marble, porphyry, and other stones, and wall-paintings on plaster are exhibited in Case 46. Water-pipes of pottery with tapering or rabbeted ends for fitting together have frequently been found (Cases 44–49).

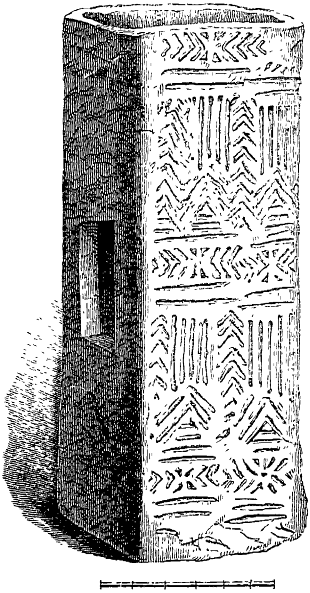

FIG. 139 Pottery flue tile, Reigate, Surrey.

Mosaic pavements were naturally confined to the principal rooms, but many passages were paved with large cubes (*tesserae*) red brick; and small square bricks placed on edge in a herring-bone pattern (fig. 140) were frequently used for this purpose (Case 47) and went by the name of *spicata testacea.*

The pavement found at Thruxton, Weyhill, Hants., and now exhibited on the wall of the north-east staircase, is exceptional on account of its inscription, unfortunately not preserved intact: other examples of mosaic lettering are known from Little St. Helen's and Billingsgate, City of London; from Frampton, Dorset, and Woodchester, Gloucs. The present inscription reads:

QVINTVS NATALIVS NATALINVS ET BODENI

and below, the two letters V . . . O may be the remains of FECERVNT EX VOTO. BODENI may be the name of a local tribe, or members of a family. In the centre is a head of Bacchus, and at the angles of the square four heads symbolizing the Seasons.

Opposite this pavement are pieces of flooring from a villa at Hemsworth, Wilts., where a small bath with tessellated floor was also found: this has been re-erected by Lord Alington at Crichel, Wilts. The larger piece has a standing figure of Venus in the centre, perhaps the only example in Britain. The head and shoulders are lost, no doubt owing to the collapse of a burning roof; and the loosened tesserae were probably removed when the pavement was first uncovered in 1831.

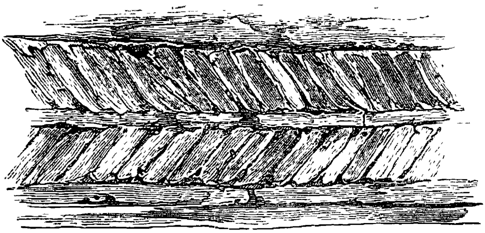

FIG. 140. Herring-bone pavement, City of London. ($\frac{1}{10}$)

In the Roman gallery on the ground floor, panels of mosaic pavement found in Britain are affixed to the walls, and come from the City of London (5), Gloucestershire (5), and Hampshire (3), all three districts being specially rich in these remains. The last group belonged to a villa at Abbots Ann, near Andover, and in the centre of two appears an octagonal figure made up of an equal-armed cross and a square of ornate character. A floral scroll of more than ordinary merit from the Woodchester villa occurs as a border; and four pieces from the Withington villa belong to a large design published by Samuel Lysons in 1815. The central medallion represented Orpheus within a border of running scrolls: outside this, a broad zone with trees and animals alternately—a sinks some way below the top (*b–d*). This moulding grows into a flange (*e*) and gradually the hook is straigtened out, and, both being in the same line. the hammer-head type (*f*) arises late in the third century. The last stages are marked by the upright collar moulding (*g*), which is a vertical form of the hammer-head, and an attenuated form (*h*) which belongs to the fourth century. These dates are only approximate, and a good deal depends on the ware employed. Thus some Samian specimens exhibit a deep turned-down collar in the late second century (pl. XI, no. 2), sometimes ornamented with figures and scrolls in relief slip; and the small painted specimens of the later period assume a variety of forms.

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Of the same thick yellow clay were made many of the *amphorae* or two-handled vessels for holding wine or oil. The earlier type has a cylindrical body and pointed base, and reached Britain even before the Conquest (see the Welwyn group in the Iron Age Gallery). The shape was convenient for handling as a barrel, and numbers were imported with their contents from Mediterranean countries. They could easily be stored horizontally, like bottles in a bin. Two are exhibited above Cases 1-3, one from Southwark being stamped on the handle EX·FIGLIN(A) CAESARIS (from the pottery-works of Caesar), and may be referred with confidence to the first century. The globular form was much commoner in Britain and specimens are exhibited in Case 30, and in and above Cases 50–52. Many have been used as cists to contain a cinerary urn, for which purpose the neck was broken off and replaced. They were therefore in use during the cremation period and probably also after A.D. 250, but the potters' stamps are not very helpful.

Roman buildings in Britain are generally called villas, but the Latin term *villa* denotes the house and estate of a landed proprietor, including accommodation for his slaves and dependents, farm-buildings, and granaries. Though a house in the country with tessellated pavements, wall-paintings, baths, and heating appliances might be called a *villa* for convenience, the name can hardly be applied to buildings in a town such as Silchester or

Caerwent, where the inhabited area was cut up into blocks (*insulae*, island-sites) by a network of roads at right angles and equal distances. The structure consisted of tiles, flints, or other stones set in hard mortar to form the foundations and lower courses of the walls, the upper part being mainly of timber. The roof consisted of tiles (fig. 137) or stone slabs (fig. 138) fastened by pegs or iron nails to the rafters. In some parts of the country there was an ample supply of stone that readily split into slabs of the thickness required; but tiles of coarse red pottery were more frequently used and were of two patterns: the oblong *tegula* about 17 in. × 14 in. and about 1 in. thick, with flanges along both the longer edges, and the half-cylinder (*imbrex*) which was placed over the flanges of two adjacent *tegulae* to render the building waterproof, as shown in fig. 137.

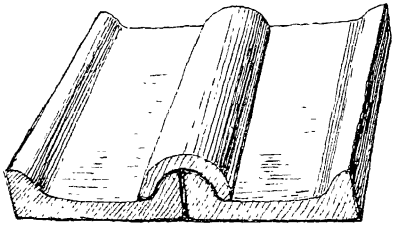
FIG. 137. Roofing-tiles of two kinds, London.

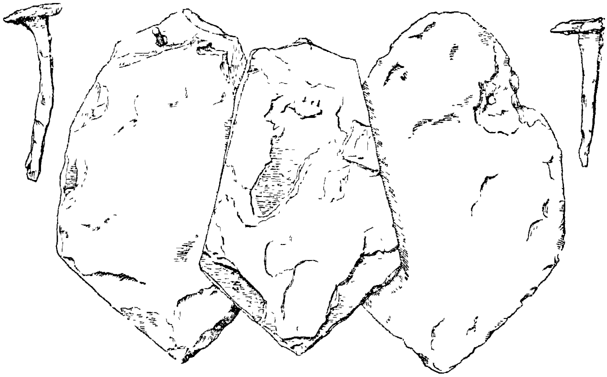
FIG. 138. Stone roofing-tiles, Fifehead Neville, Dorset.

The larger Roman houses in Britain are generally divided into two classes, according to the arrangement of the rooms. The 'corridor' type has the rooms in a straight line along one side a a communicating passage or verandah, which however seldom extended from end to end. Extensions at right angles are sometimes found at either end; and when these are long enough to form with the corridor range three sides of a square, the building passes into the 'courtyard' class. The fourth side was frequently built upon, and the result was an internal court approximately square, surrounded by a covered passage or cloister communicating with the various rooms. The upper floor or floors would be of post-and-panel work, the spaces in the timber framing being filled with wattle-and-daub, burnt fragments of which (as hard as brick) are frequently found where a house has stood. In many cases the superstructure was destroyed by fire, but the heating arrangements were probably not to blame, being in most cases carefully planned and scientifically executed. The bath was on the principle now known as Turkish but originally Italian; and the mosaic floors were supported on piles of stone or circular tiles (*pilae*), the air being heated by a furnace underground (hypocaust) and circulating below the floors and through the walls by means of box-tiles (fig. 139), rows of which were let into the fabric. The faces are usually scratched or moulded to key the mortar, but sometimes bear elaborate designs that were probably meant to remain visible up the wall. In Italy the better houses were constructed to look inwards on open and colonnaded courts (*impluvia*) or garden-plots, and had few outer windows; but in a northern climate no refuge from the heat was required, and the houses of Britain and northern Gaul looked outwards on to the surrounding country, the windows being fitted with sheets of glass (Case E). Fragments of the internal decoration, such as thin slabs of marble, porphyry, and other stones, and wall-paintings on plaster are exhibited in Case 46. Water-pipes of pottery with tapering or rabbeted ends for fitting together have frequently been found (Cases 44–49).

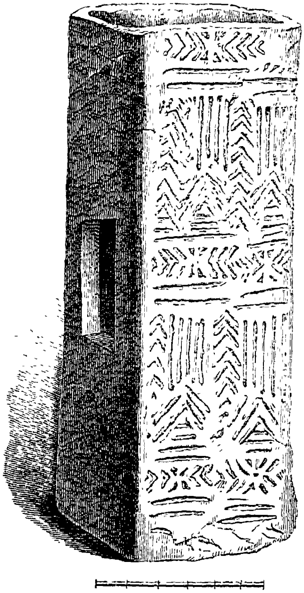

FIG. 139 Pottery flue tile, Reigate, Surrey.

Mosaic pavements were naturally confined to the principal rooms, but many passages were paved with large cubes (*tesserae*) red brick; and small square bricks placed on edge in a herring-bone pattern (fig. 140) were frequently used for this purpose (Case 47) and went by the name of *spicata testacea.*

The pavement found at Thruxton, Weyhill, Hants., and now exhibited on the wall of the north-east staircase, is exceptional on account of its inscription, unfortunately not preserved intact: other examples of mosaic lettering are known from Little St. Helen's and Billingsgate, City of London; from Frampton, Dorset, and Woodchester, Gloucs. The present inscription reads:

QVINTVS NATALIVS NATALINVS ET BODENI

and below, the two letters V . . . O may be the remains of FECERVNT EX VOTO. BODENI may be the name of a local tribe, or members of a family. In the centre is a head of Bacchus, and at the angles of the square four heads symbolizing the Seasons.

Opposite this pavement are pieces of flooring from a villa at Hemsworth, Wilts., where a small bath with tessellated floor was also found: this has been re-erected by Lord Alington at Crichel, Wilts. The larger piece has a standing figure of Venus in the centre, perhaps the only example in Britain. The head and shoulders are lost, no doubt owing to the collapse of a burning roof; and the loosened tesserae were probably removed when the pavement was first uncovered in 1831.

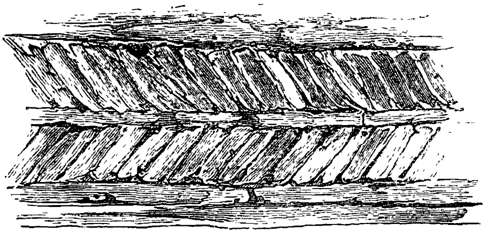

FIG. 140. Herring-bone pavement, City of London. ($\frac{1}{10}$)

In the Roman gallery on the ground floor, panels of mosaic pavement found in Britain are affixed to the walls, and come from the City of London (5), Gloucestershire (5), and Hampshire (3), all three districts being specially rich in these remains. The last group belonged to a villa at Abbots Ann, near Andover, and in the centre of two appears an octagonal figure made up of an equal-armed cross and a square of ornate character. A floral scroll of more than ordinary merit from the Woodchester villa occurs as a border; and four pieces from the Withington villa belong to a large design published by Samuel Lysons in 1815. The central medallion represented Orpheus within a border of running scrolls: outside this, a broad zone with trees and animals alternately—a leopard, bull, hound, boar, and stag (all here preserved), also a horse, bear, and lion. On the south of this circular pavement was a narrow panel (not preserved) with a goblet in the middle flanked by peacocks; and on the north another panel with pheasants and other birds, here mounted in position. To the west was the large irregular oblong of coarser (and probably later) work, representing Neptune with dolphins and marine monsters. Orpheus charming wild beasts with his music was frequently used in the catacombs and elsewhere as a type of Christ; and peacocks with a vase or chalice might also have a Christian significance, as the bird was an emblem of immortality; but the later work is frankly pagan.

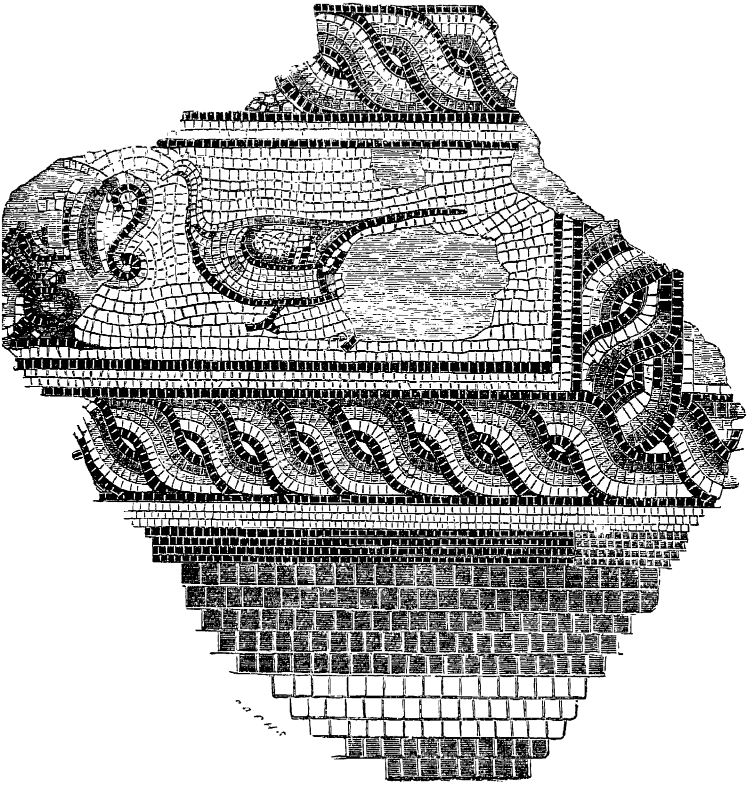

FIG. 141. Tessellated pavement, Fenchurch St., London. B. 43 in.

A peacock and vase of the type illustrated in *Guide to Early Christian and Byzantine Antiquities*, fig. 64 (no doubt remains of a similar group), are also seen on a fragment (fig. 141) found during

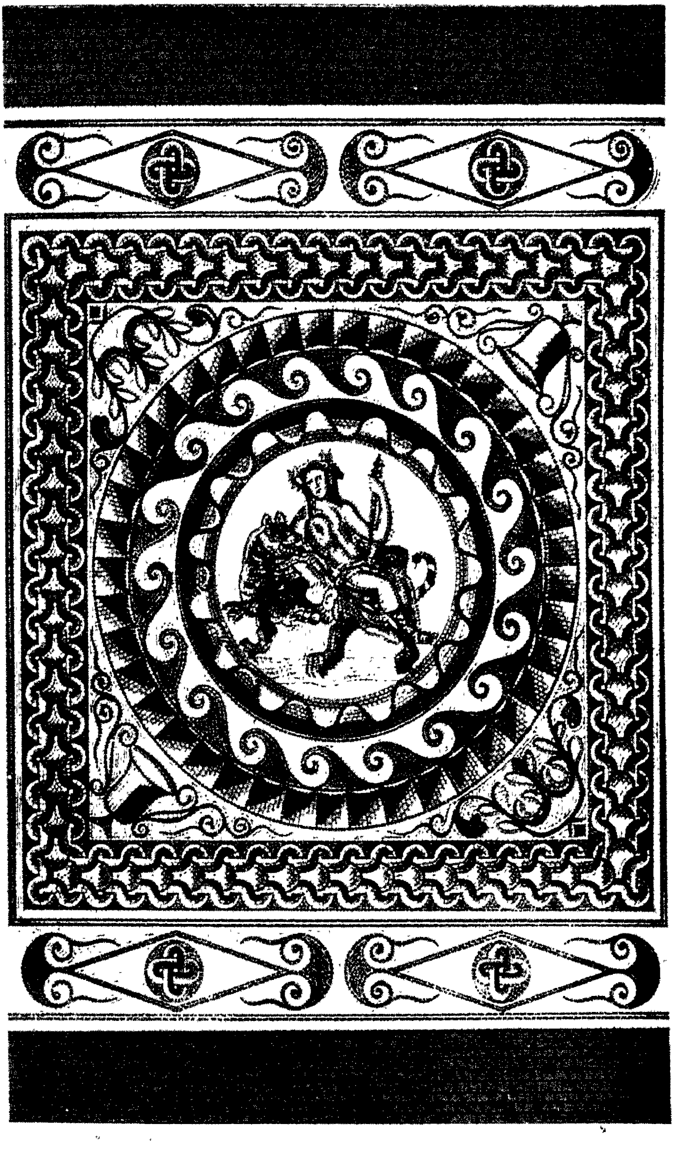

PLATE XIII. PART OF PAVEMENT, LEADENHALL STREET, CITY.

(Case 30, *see* p. 129)

excavations on the site of 37 Fenchurch Street in 1859 at 11½ feet from the surface. The illustration shows the characteristic guilloche border, and coarse red tesserae on the margin. One piece found under Threadneedle Street in 1841, during excavations for the foundations of the French Protestant Church, had an ornamental square centre with a ring of trefoils; and another from the same site has a fret pattern in lozenges between squares in black outline. Close to this, 12 feet deep, under the S.W. angle of the Bank of England, was found in 1805 the square panel with a cruciform design in the centre, within a guilloche frame, with coarse red margin as usual; and opposite, on the south wall of the gallery, is one corner of a pavement with a floriated cross, found in 1864 on the site of the old East India House, Leadenhall Street. In 1803 on the same site, only 9½ feet below the street, was found an important pavement, of which portions are exhibited upstairs in Case 30. The central design (pl. XIII) is Bacchus riding on a panther, holding in his right hand an empty drinking-cup and in his left the thyrsus. His head is decorated with vine leaves and he wears the high boot (*cothurnus*) laced in front. The blue, purple, and green colours are of glass, the rest of natural stones; and no less than twenty tints have been distinguished. There is also a border panel with an unusual design in black, enclosing a disk with interlaced links.

Owing to the want of variety and quality in the raw material, mosaic pavements in Britain did not reach a high level. The earliest show blank spaces as a background to figures of men and animals, the Seasons being a very popular subject; but by the third century the design covers the entire space and consists mainly of rosettes and hexagons, and in the fourth century there is nothing but the monotony of interlacing. The pavements at Frampton, Wilts., and Horkstow, Lincs., bear Christian symbols, and a like interpretation has been given of the small crosses in the border of the Thruxton pavement.

Several of the wall-painting fragments exhibited in Case 46 are reproduced in colours in Roach Smith's *Illustrations of Roman London* (1859), but give a less vivid idea of the Roman interior than the mosaic pavements. The rough walling was covered with a thick layer of lime, sand, and small gravel, and on this was a fine cement to take the colours which were applied in some cases while the cement was still wet and thus became incorporated in it: this is the true *fresco*. Another method corresponded to modern distempering, the colour being applied to the dry cement surface. Rooms were usually decorated in panels or compartments, the prevailing colours being bright red, dark grey, and black, with borders of various tints. The central space contained arabesques, birds and animals, flowers, stars, ears of corn, mythological figures or fanciful designs. Marble, porphyry, and other ornamental stones were often copied in colour, and occasionally inscriptions are found in a fragmentary condition. Some of the specimens on exhibition have been varnished since their discovery to protect the surface.

The absence of good freestone in South-east England had a depressing effect on architecture, but large quantities were brought to London, and much that had afterwards been utilized for the City Wall, or thrown away possibly by unappreciative Saxons, has been recovered. A case in point is the group of 125 cornice-mouldings, squared blocks, and other fragments (p 16) found at the foot of the wall at the Tower Hill bastion in 1852; and many were built into the bastion in Camomile Street. Part of a column with lattice pattern and an imbricated capital, both from the City, are exhibited in Case 26, with a capital from Bisley, Gloucs., found with the altars (p 21). Another found in Cheapside, London, in the lower part of Case 24, has part of the pilaster or door-jamb attached.

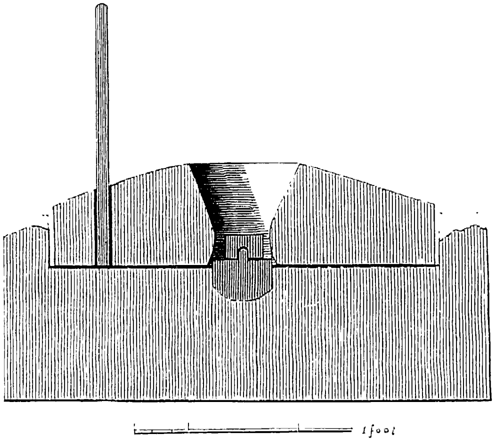

*FIG. 142. Modern hand-mill, Kilkenny.

The paucity of suitable material in Britain was met by importing from Niedermendig, on the Rhine near Andernach, a volcanic stone admirably fitted for use in milling grain. A large and complete specimen from Poole, Dorset, is placed on the floor next Case 50 and measures 2 feet across. Querns of smaller size are exhibited in the lower part of Cases 30-34, and though of various shapes are all worked on the same principle. The mechanism is illustrated by a sectional diagram (fig. 142) of a modern Irish specimen, with the upper stone fitting into a cavity in the lower and supported by a bridge or rynd of oak into which the spindle fitted. The grain was poured into the central opening (hopper) at the top and was ground between the upper and nether millstones by turning the upper one with a handle fixed in a hole near its edge. The meal passed out round the edge or by a spout at one side, mixed to some extent with particles of the stone, which would have a wearing effect on the teeth.

To assist the process of trituration the two grinding faces were usually scored with lines in triangular groups; and the centre was often worn away altogether. The Romans favoured the disk pattern of Niedermendig stone, whereas the native quern, which goes back into the Early Iron Age (as at Hunsbury, near Northampton), is of the bee-hive type, and was often made of a natural conglomerate common in Hertfordshire, called pudding-stone.

Reference has already been made to mining operations under the Romans (pp. 11, 28–31), and it remains to notice the copper-cakes in Cases 8, 9. These came from the Parys mines at Amlwch, Anglesey, and bear certain stamps now incomplete and illegible, but one has a circular stamp with the letters IVLS. This cake weighs 26 lb. 12 oz., and is 11½ in. in diameter, and 1½ in. thick. The inequalities on the upper surface are due to the escape of sulphurous acid gas (known technically as 'rising') before the whole had become solid. These cakes were made by smelting ores consisting for the most part of pyrites or sulphides, and each is probably the result of one operation. Part of the sulphur was first removed by burning, and the calcined ore then placed in the furnace with alternate layers of charcoal. When the whole was melted and the slag removed, the molten copper was ladled into a cavity in the ground: hence the shape of the four cakes exhibited. The second was also found in the Parys mine; another, imperfect and larger than the rest (15 in. in diameter), is stamped MF or ME and was found on the south slope of Carnedd Llewelyn, Carnarvonshire; and the fourth on the surface between that and Capel Curig, Snowdon.

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